12 CELEBRATED Studies

FOR THE

Pianoforte

BY

IGNAZ MOSCHELES.

Revised and Edited for the use of the Conservatory at St. Petersburg and others by

ADOLPH HENSELT.

Op. 70. Book I. Pr. $ 3.00.

The same in single numbers.

No 1.	C major	Pr 35¢	7	B♭ major	Pr. 50¢
2.	E minor	25.	8	E♭ minor	35.
3.	G major	60.	9	A♭ major	35.
4.	E major	50.	10	B. minor	50.
5.	A minor	35.	11	E♭ major	50.
6.	D minor	35.	12	B♭ minor	50.

Translated from the latest German Edition by Dudley Buck.

NEW YORK
G. SCHIRMER 35 UNION SQUARE.
NEAR 17TH ST. (WEST SIDE.)

Copyright 1880 by G. Schirmer

Rahelem N.Y.

T225
.M29
cp.70
1880x

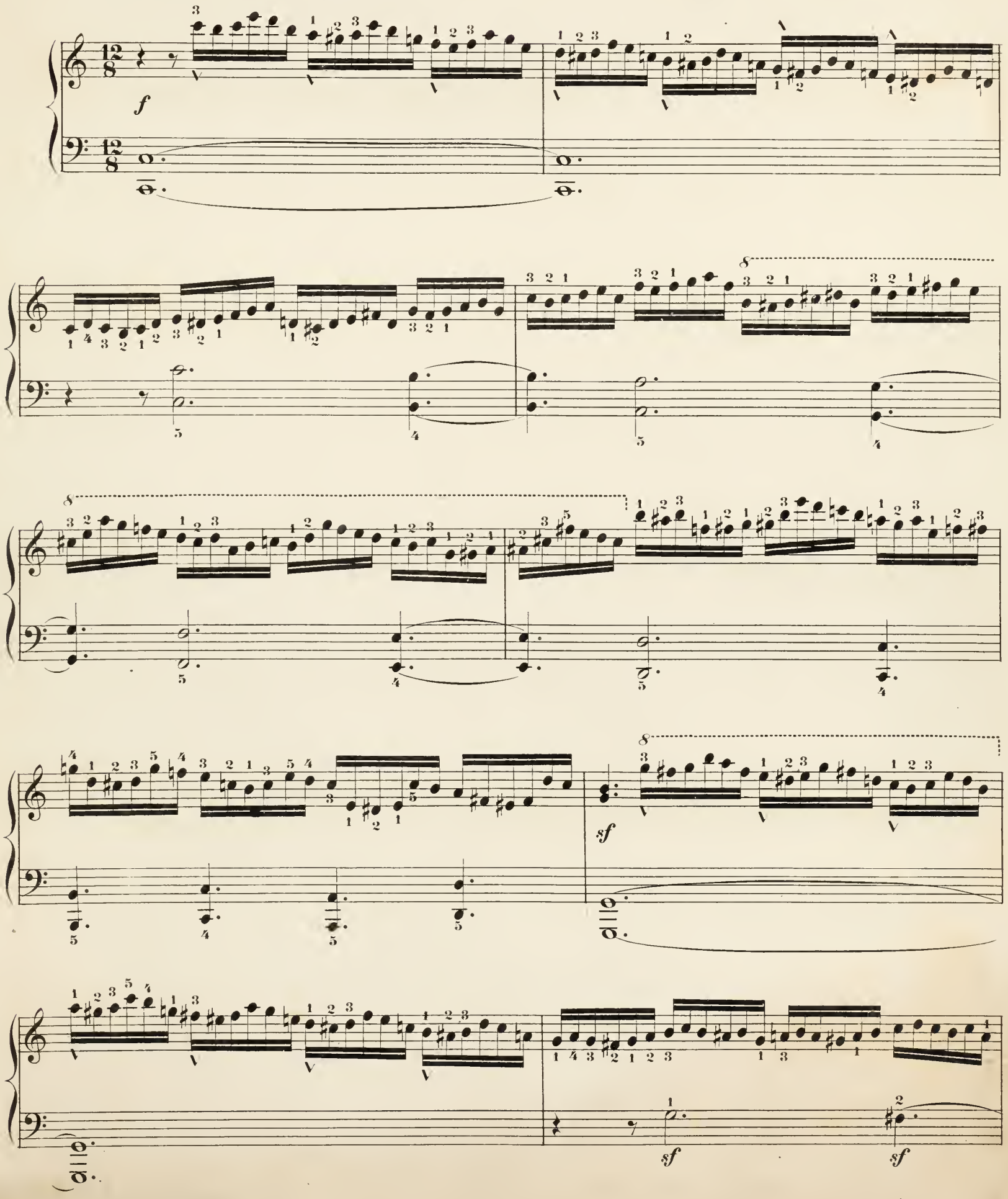
ETUDE I.

Ign. Moscheles. Op. **70**. Nº **1**.

The object of this study is to give the fingers of the right hand equality of touch. This will be accomplished by continued diligent practice, more often decidedly slow, occasionally fast. The precise lifting of the finger, after each key struck, is to be especially noted. The Bass must be played with energy throughout.

Der Zweck dieser Etude ist: den Fingern der rechten Hand Gleichheit im Anschlag zu geben, welches durch beharrlich aufmerksame Uebung, öfters bedeutend langsam, zuweilen ziemlich geschwind, bewirkt wird. Das präzise Zurückziehen der Finger nach angeschlagenem Tone ist besonders zu beobachten. Der Bass muss durchaus mit Energie gespielt werden.

Allegro moderato. (♩. = 112.)



sf

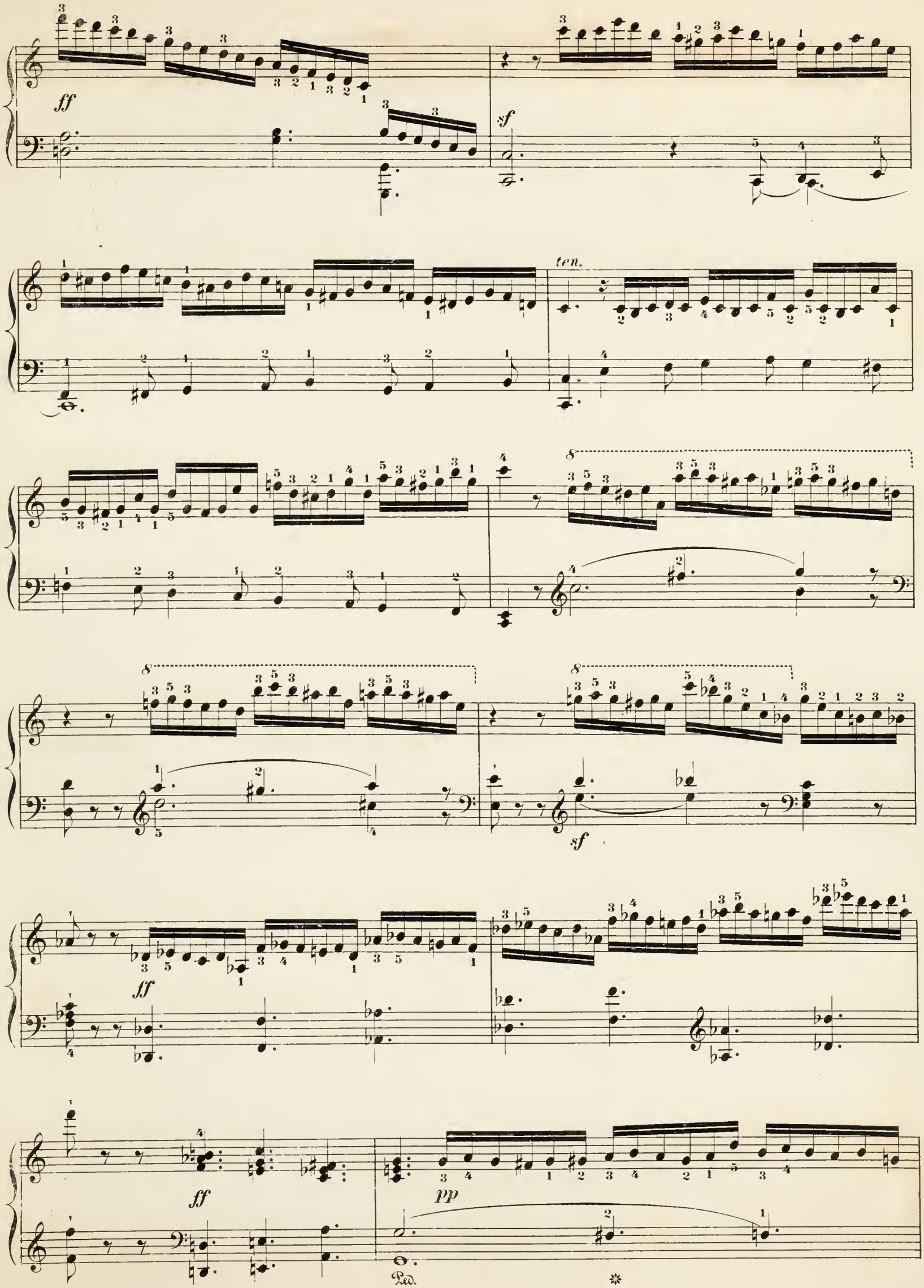
sf

sf

sf

ff

pp


ff
sf
ten.
8
sf
ff
ff
pp
Ped.

Ped. ✻

cresc.

sempre cresc.

f

ten.

sf *p con leggierezza.*

Ped. ✻

sempre decresc.

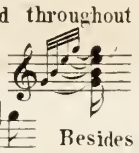
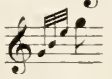
pp

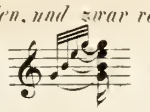
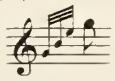
cresc.

sf *ff*

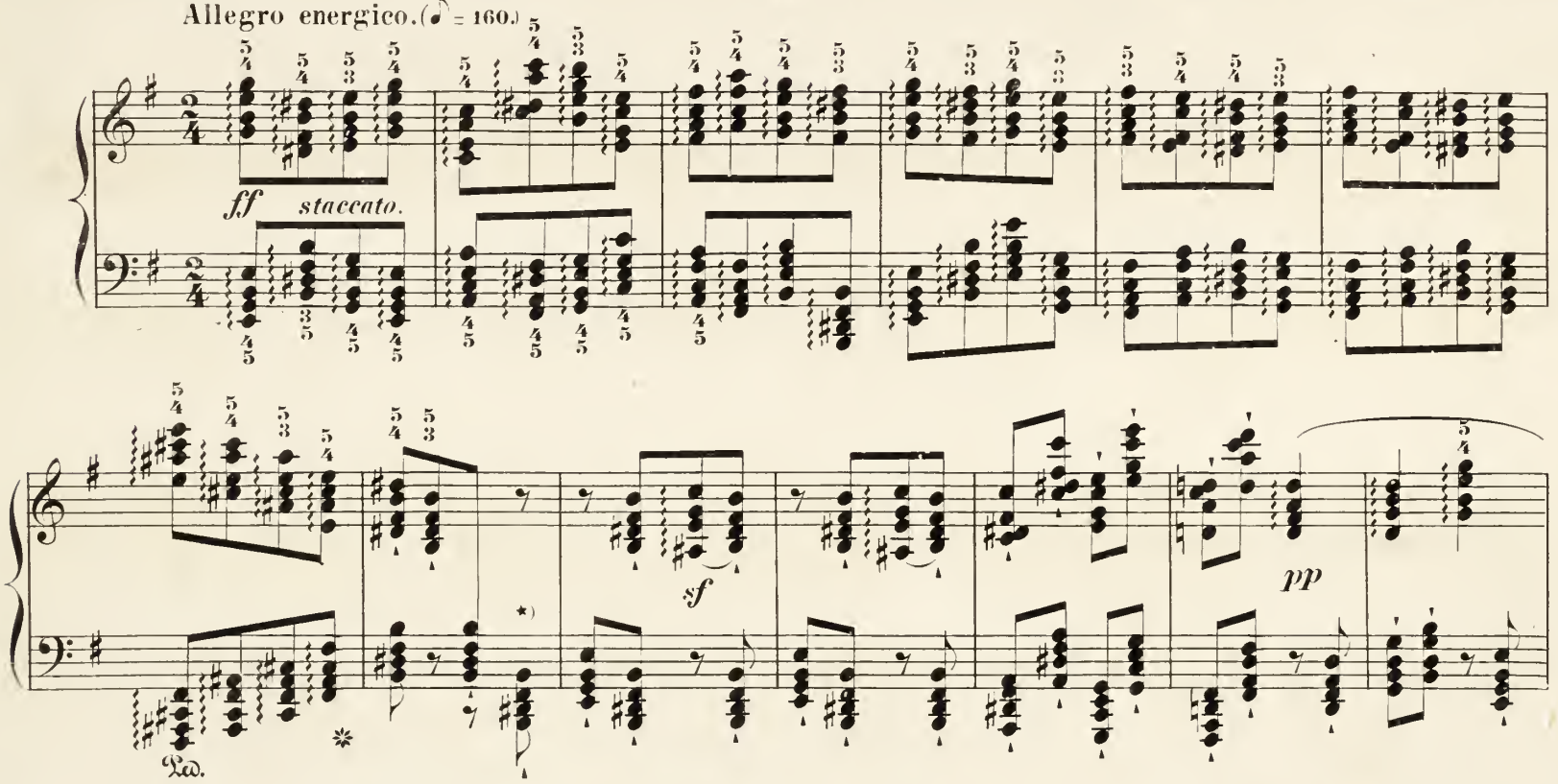
ETUDE II.

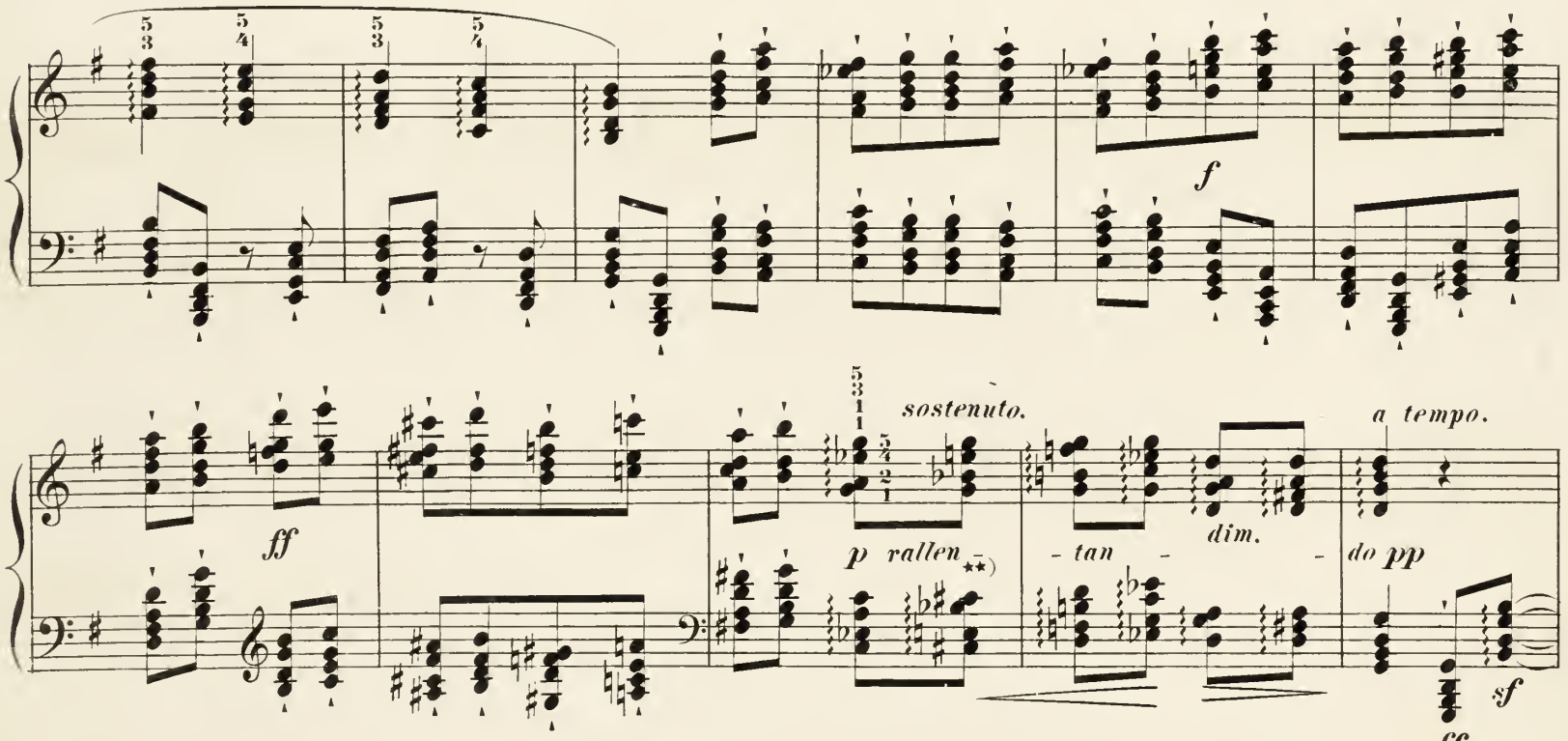
Ign. Moscheles, Op. **70.** N°2.

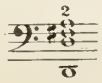
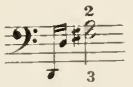
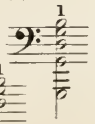
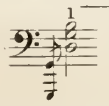
This study offers opportunity for the practice of full chords with both hands in the most varied positions. They should be executed throughout in **arpeggio**, beginning with the lowest note, thus:  Care should be taken not to play them as follows:  Besides the above, the pupil should take care that the 4th finger of each hand equals the rest in force of touch.

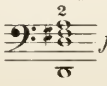
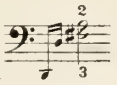
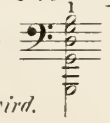
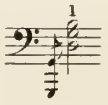
Diese Etude giebt beiden Händen Gelegenheit zur Uebung in vollständigen Accorden in den mannigfaltigsten Lagen. Sie sollen durchgängig etwas gebrochen (arpeggirt) werden, und zwar von der untersten zur obersten Note auf folgende Weise:  *Man hüte sich jedoch sie auf diese Art:*  *zu spielen. Ueberdies hat man noch bei beiden Händen darauf zu achten, dass der 4te Finger den übrigen an Kraft im Anschlag gleich komme.*

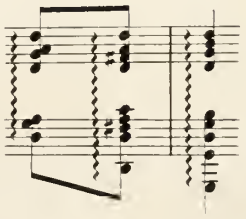
Allegro energico. (♪ = 160.)





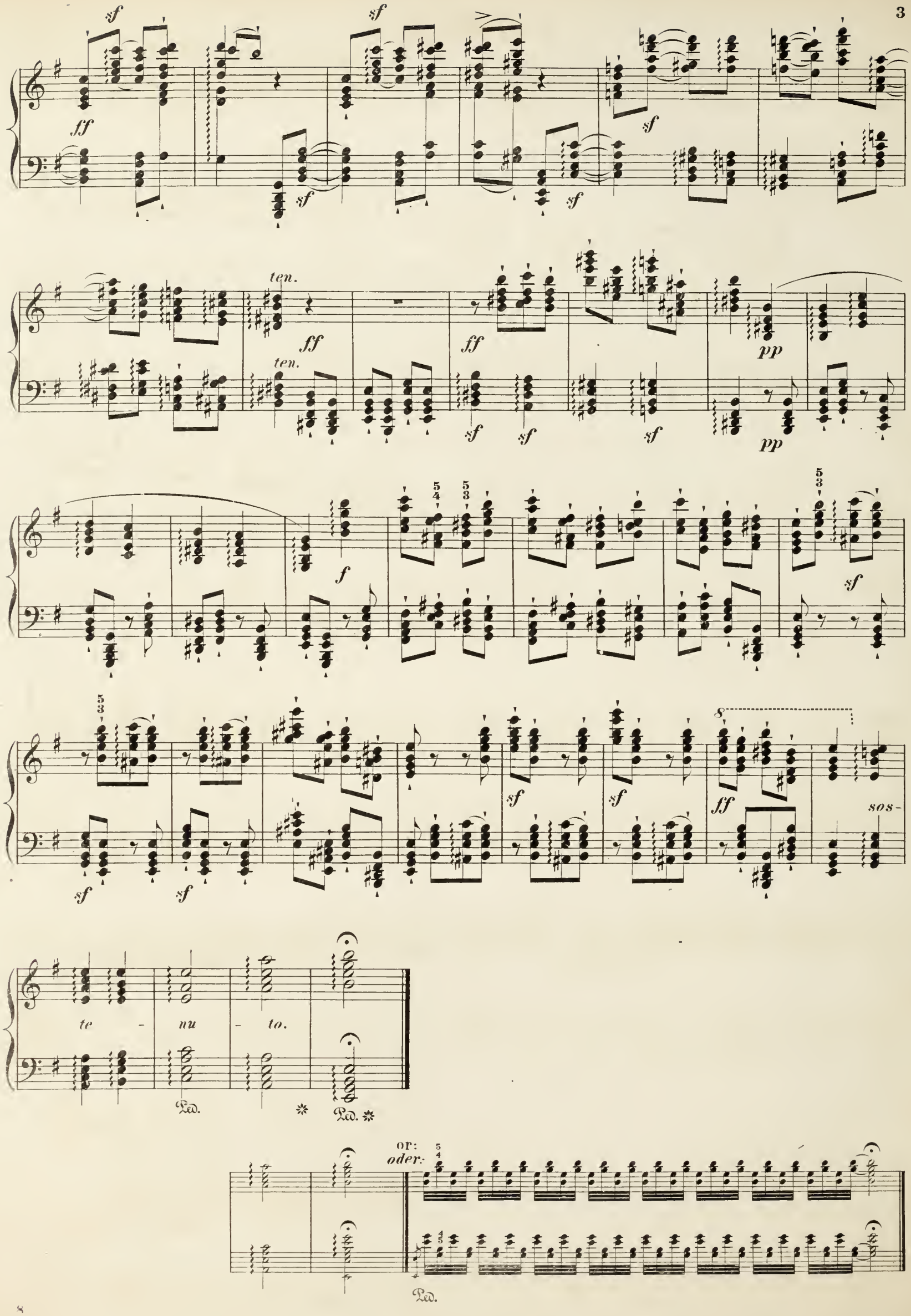
It may be stated as a rule, that when, in a chord like this.  the thumb is not used for the uppermost note, the Octave should be **arpeggiated**:  but when the thumb **is** so used:  the Octave is **not** to be arpeggiated: 

Als Regel gelte, dass wenn bei dergleichen Accorden  *für die höchste Note der Daumen nicht in Anwendung kommt, die Octave arpeggirt:*  *bei Anwendung des Daumens aber*  *nicht arpeggirt*  *ausgeführt wird.*



*) The chords with *staccato* points are not to be arpeggiated.
) As soon as the chords assume a sentimental character, they are played **arpeggio in both hands, one after the other.

*) *Die punktirten Accorde werden nicht harpeggirt.*
**) *Sobald die Accorde einen sentimentalen Character annehmen, so werden beide Hände nach einander harpeggirt.*

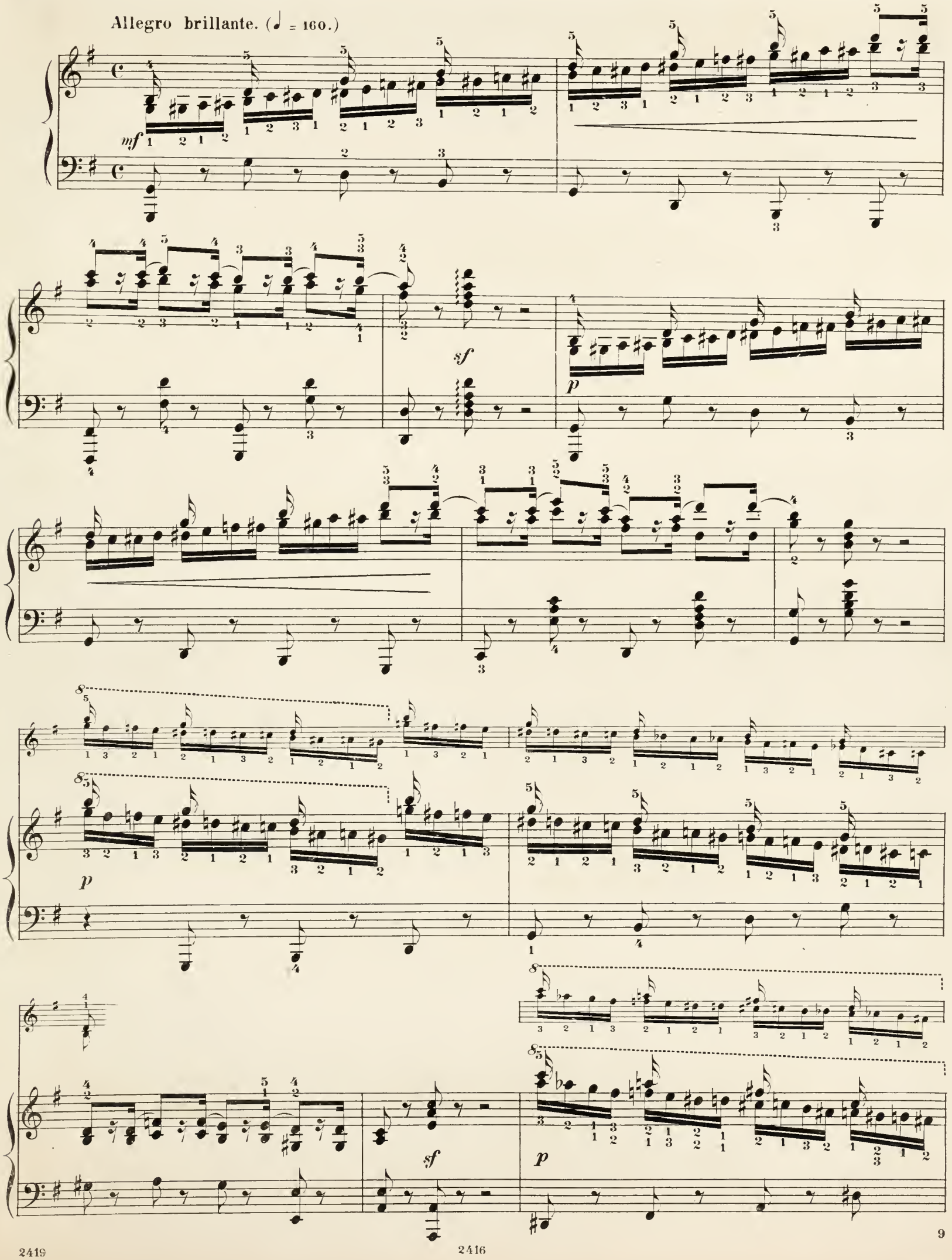

ten.
ten.
sos-
te - nu - to.
or:
oder:

ETUDE III.

Ign. Moscheles, Op. **70.** N° **3.**

This study is designed for practice in chromatic runs intermingled with double notes. These latter should be brought out clearly and forcibly. This study is specially useful for the little finger.

Diese Etude bezweckt eine Uebung in chromatischen Läufen, bei welchen die damit verbundenen äussersten Noten kräftig hervortreten müssen. Sie soll besonders eine nützliche Uebung für den kleinen Finger sein.



cresc.

sf

cresc.

sf

Ped. ✻

p *cresc.*

sf

ff

sf

dim.

ten.

Ped. ✻

sf *sf* *sf*

ten. *ten.*

sf sf sf

p p

p

ff p

pp

Ped. ✻

Ped. ✻

cresc.

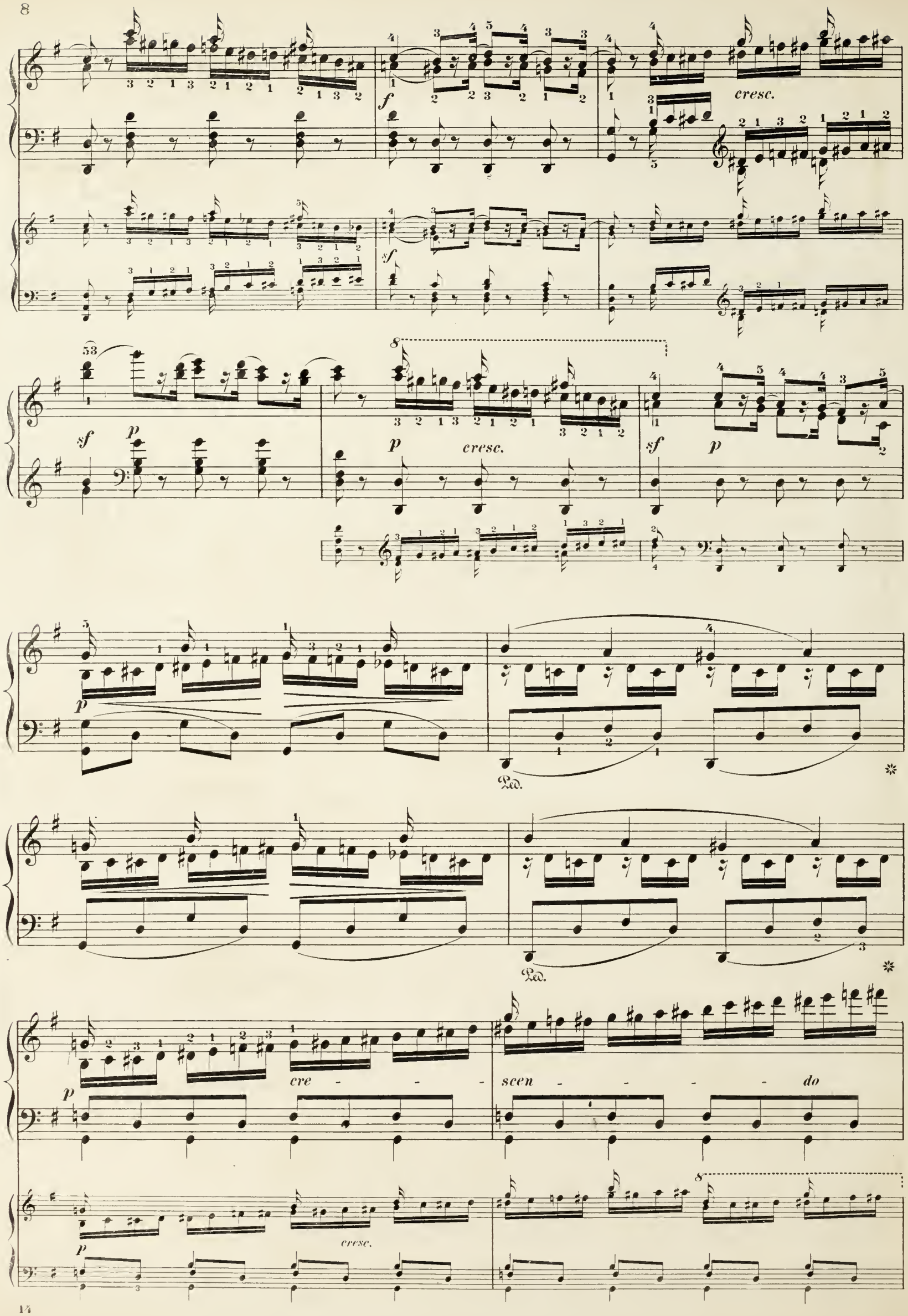
cresc.

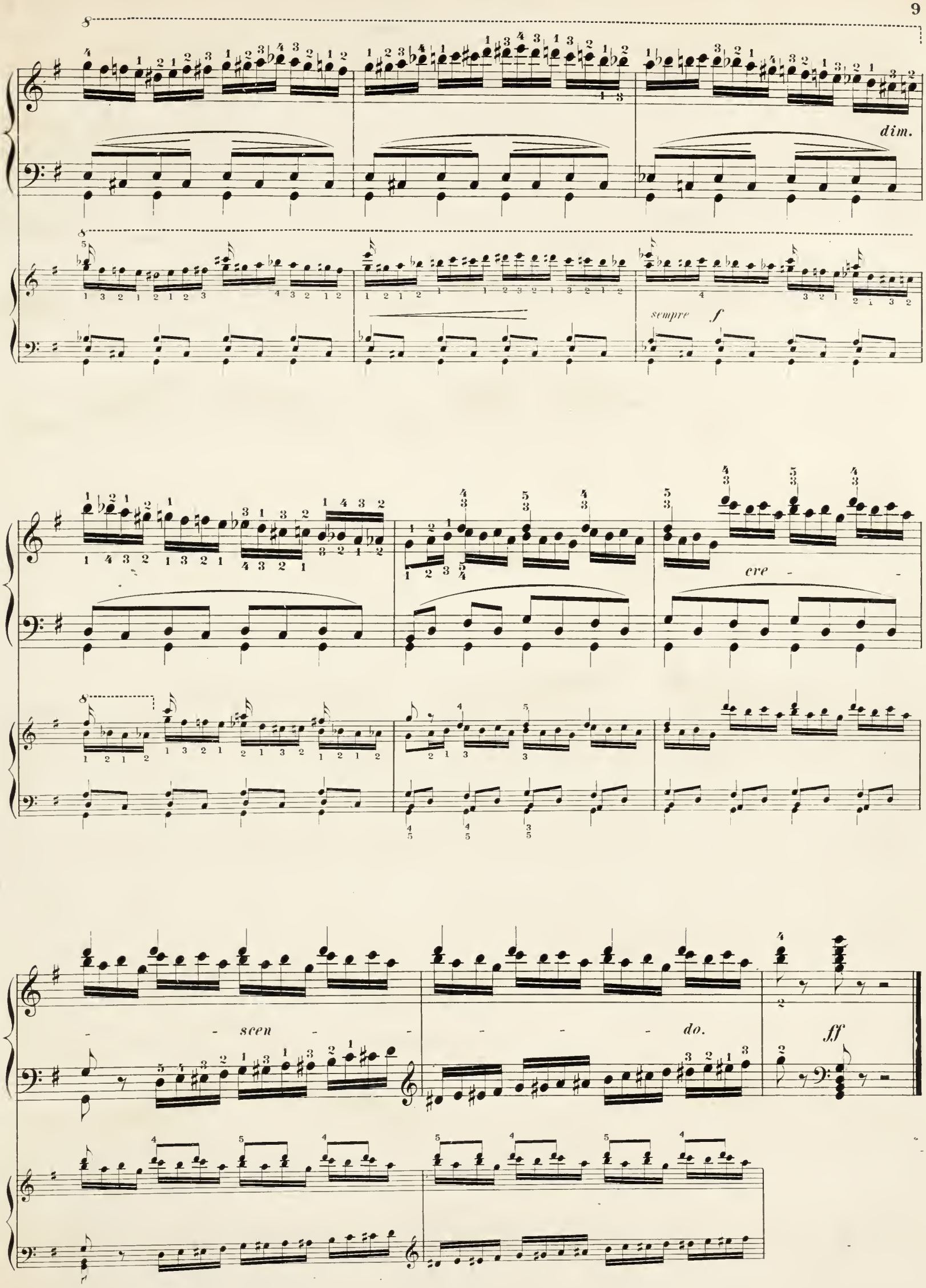
f *sf* *p*

cresc. *f* *sf*

8 8

sf *p*


cresc.
cresc.
Ped.
Ped.
cre - - - scen - - - - do
cresc.

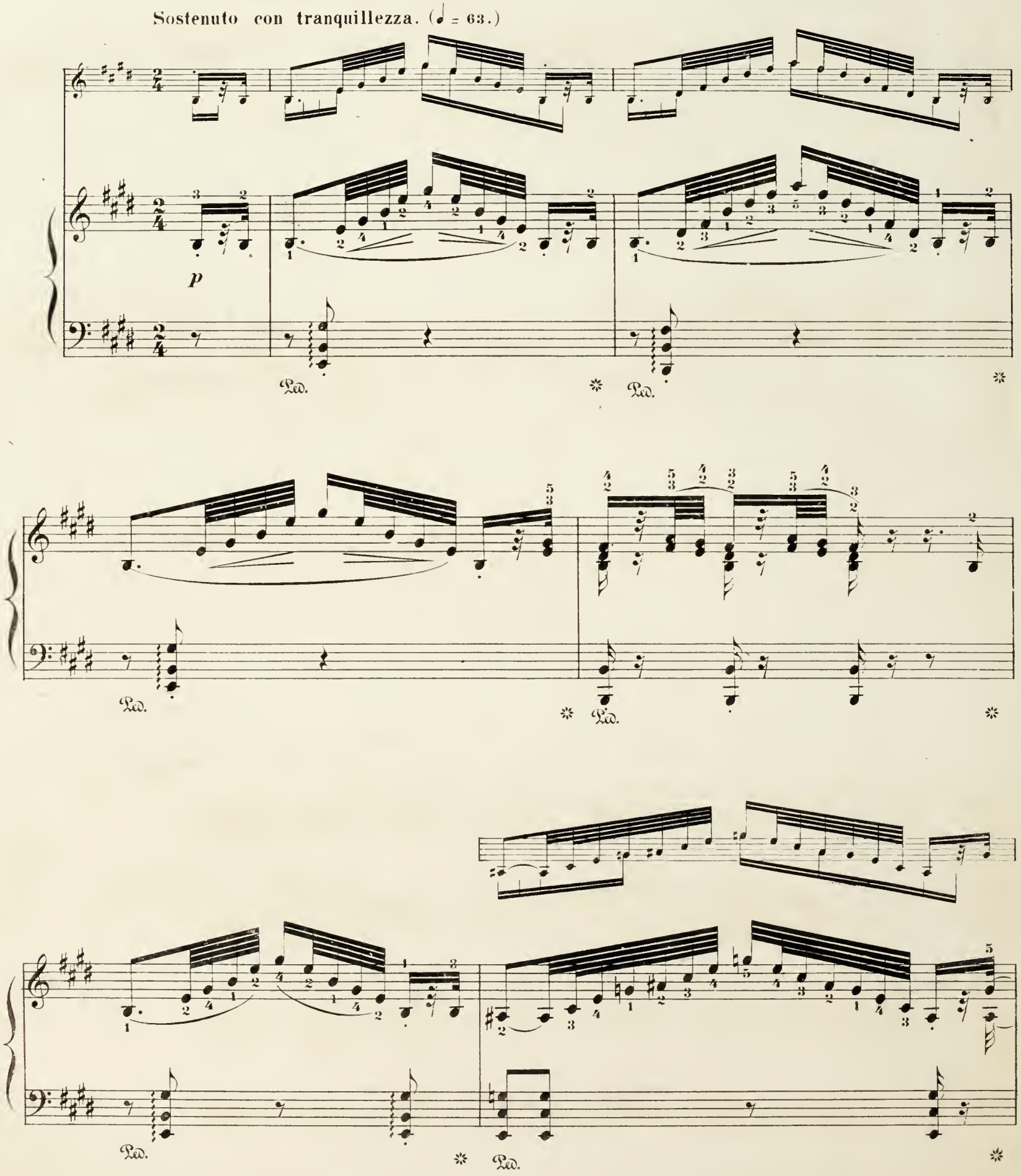

dim.
sempre f
cre - - scen - - - - do.
ff

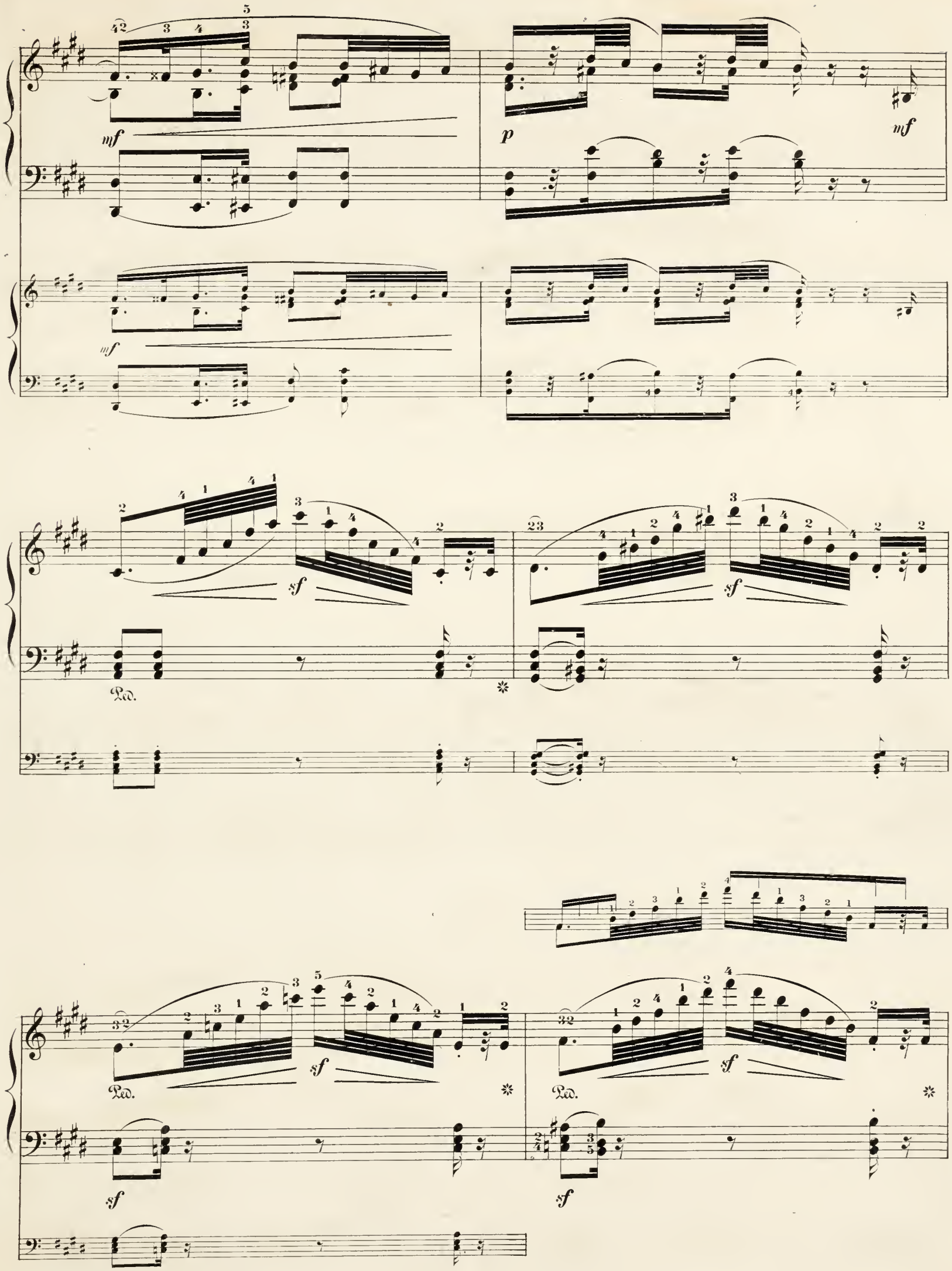
ETUDE IV.

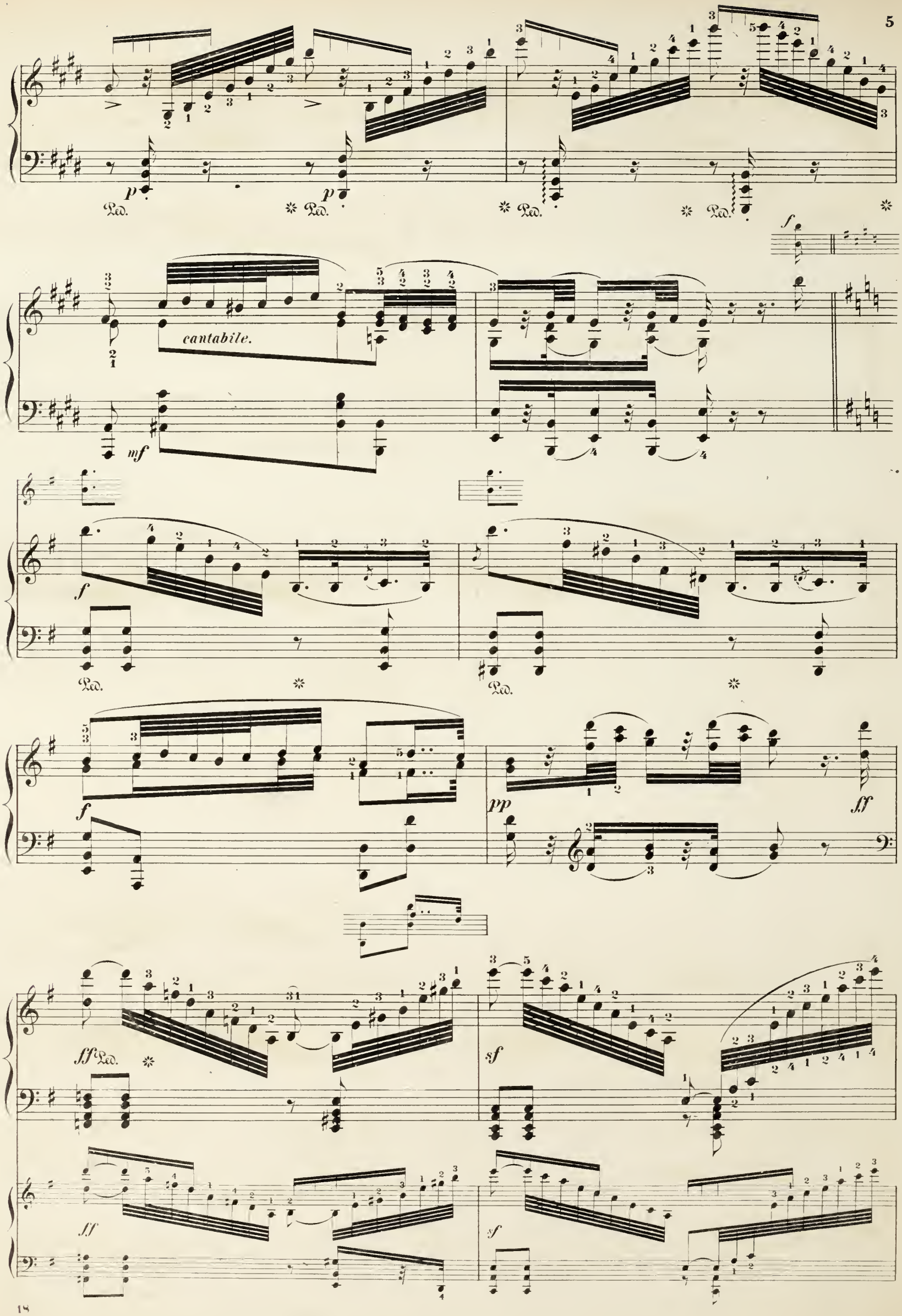
Ign. Moscheles. Op. **70.** №**4.**

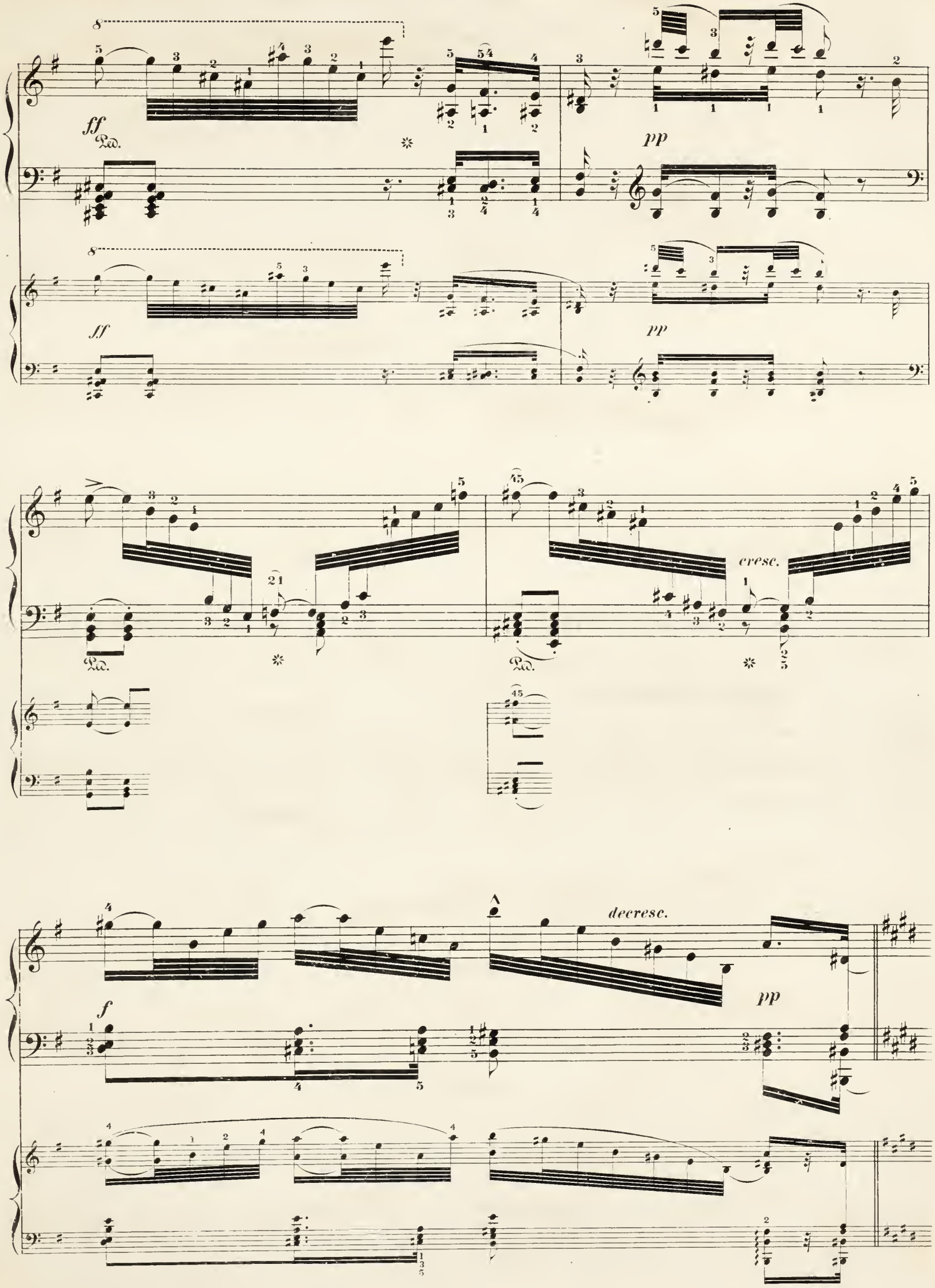
In manner of performance this study should unite pathos with light - ness. The first can only be attained by a strictly measured Tempo: the latter only by an extremely delicate touch upon the keys (in the quick passages) as though the tones were merely **breathed** out.

Im Vortrage dieser Etude soll Pathos mit Leichtigkeit verbunden werden. Ersterer kann durch ein streng abgemessenes Zeitmass, letzteres durch überaus zarte Berührung der Tasten (bei den geschwinden Noten) als wären die Töne gleichsam hingehaucht, bewirkt werden.




mf
p
mf
mf
sf
sf
Ped.
sf
Ped.
sf
Ped.
sf
sf


cantabile.


ff
Ped.
pp
ff
pp
cresc.
Ped.
Ped.
f
decresc.
pp

sf

sf

Ped.

ten.

p

p

Ped.

ETUDE V.

Ign. Moscheles. Op. **70.** N° **5.**

In this exercise particular attention is to be paid to the right hand, not only on account of the double-notes which give the fingers a useful extention, but more especially from the fact that a **melody is to be played simultaneously with an accompaniment in the same hand.** The former requires a stronger, the latter a weaker touch. The expression "**agitato con passione**" permits, and in fact demands, a frequent deviation from strict time, both hurrying and retarding the same.

Mit der Uebung in Doppelgriffen, welche den Fingern eine nützliche Ausdehnung verschafft, ist auch der Vortrag dieser Etude sehr zu beachten, indem in der rechten Hand eine Melodie-Führung nebst Mittelstimme zugleich vorzutragen ist. Diese erstere muss sich durch ein bedeutenderes Gewicht im Anschlage auszeichnen, während die letztere blos als begleitende schwächer mittönen soll. Übrigens erlaubt und erfordert sogar das vorgeschriebene "agitato con passione" ein öfteres Schwanken im Tacte, ein Accelleriren und Zurückkehren in das ursprüngliche Tempo.

Allegretto agitato con passione. (♩ = 152.)

p sempre legato.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

p

f

Ped. ✻

sf

pp

Ped. ✻

p a piacere

rall.

a tempo.

Ped. Ped. Ped. Ped. Ped.

p

sf *p*

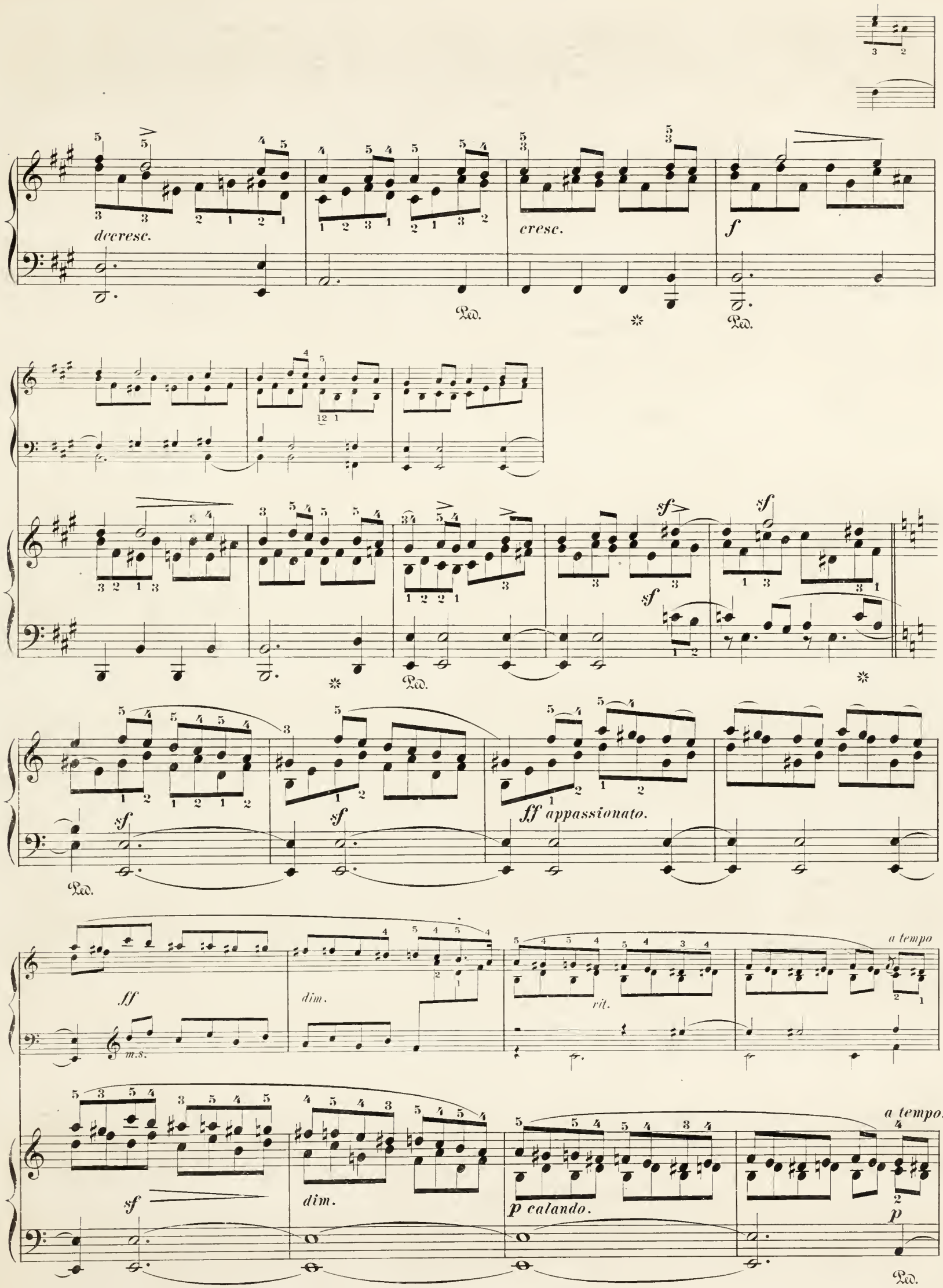
sf *sf* *sf*

pp *dim.*

p *decresc.* Ped.

calmato e cantabile.

cresc. *sf*


decresc.
cresc.
f
sf
ff appassionato.
ff
m.s.
dim.
rit.
a tempo
p calando.
p

dim.

p

cresc.

sf

sf

sf

decresc.

p sotto voce.

dim.

ritard.

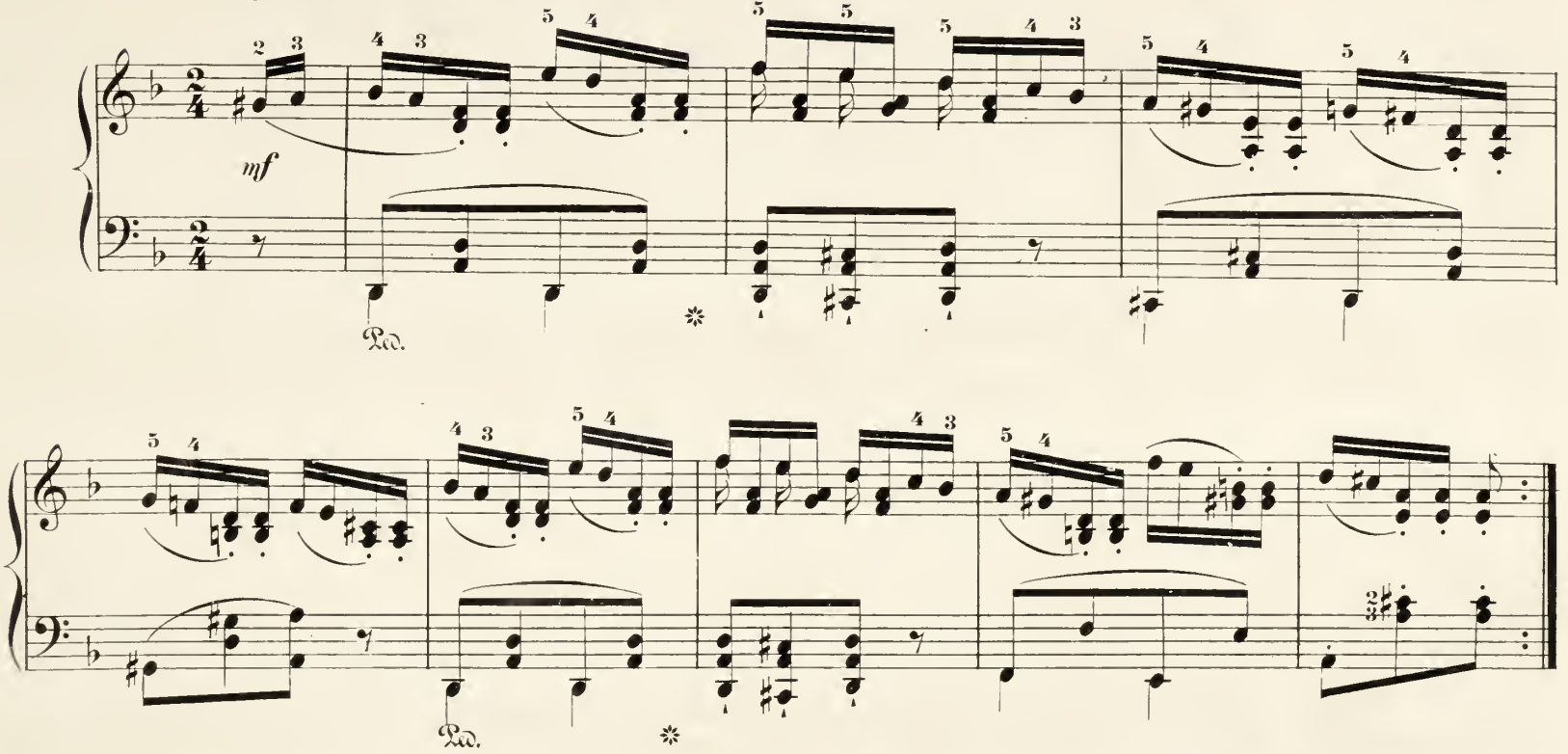
ETUDE VI.

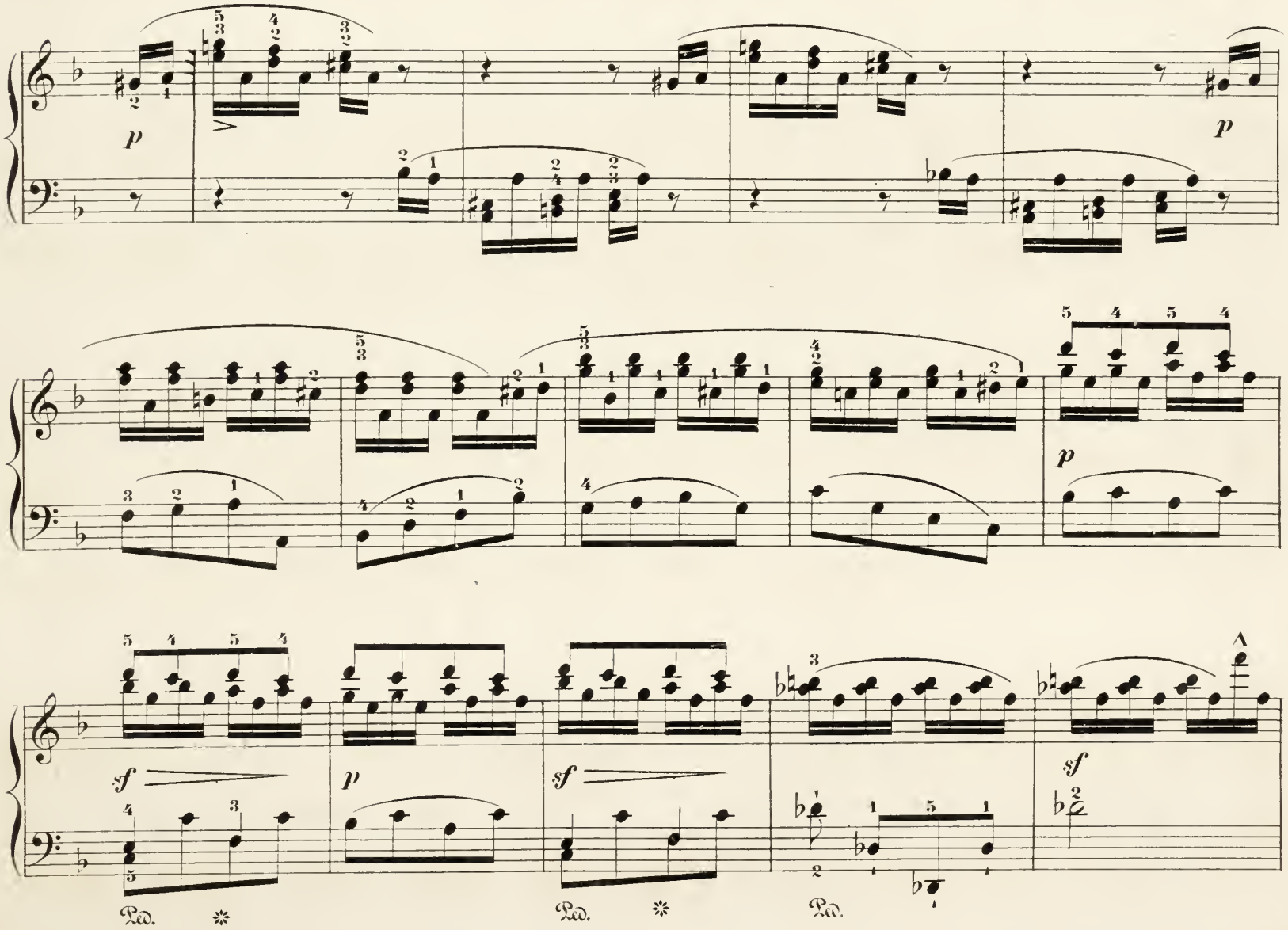
Ign. Moscheles, Op. 70. N°6.

The difficulties of this study must be performed with a light touch, in order that it may retain its jocose character.

Die Schwierigkeiten dieser Etude müssen mit leichtem Anschlag vorgetragen werden, so dass sie immer ihren scherzhaften Charakter beibehält.

Allegro giocoso. (♩ = 132.)





p

f *sf* *sf*

Ped. Ped.

p scherzando.

sf *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *p*

Ped.

Ped.

pp

cresc.

f

decrese.

p

rf

ff

Ped. ✻ Ped. ✻

p

sf

sf

Ped.

p

cresc.

sf> *p* *sf>* *p*

Ped. Ped. Ped.

sf *p* *cre* - -

scen - - - - *do*

f *sf* *ff*

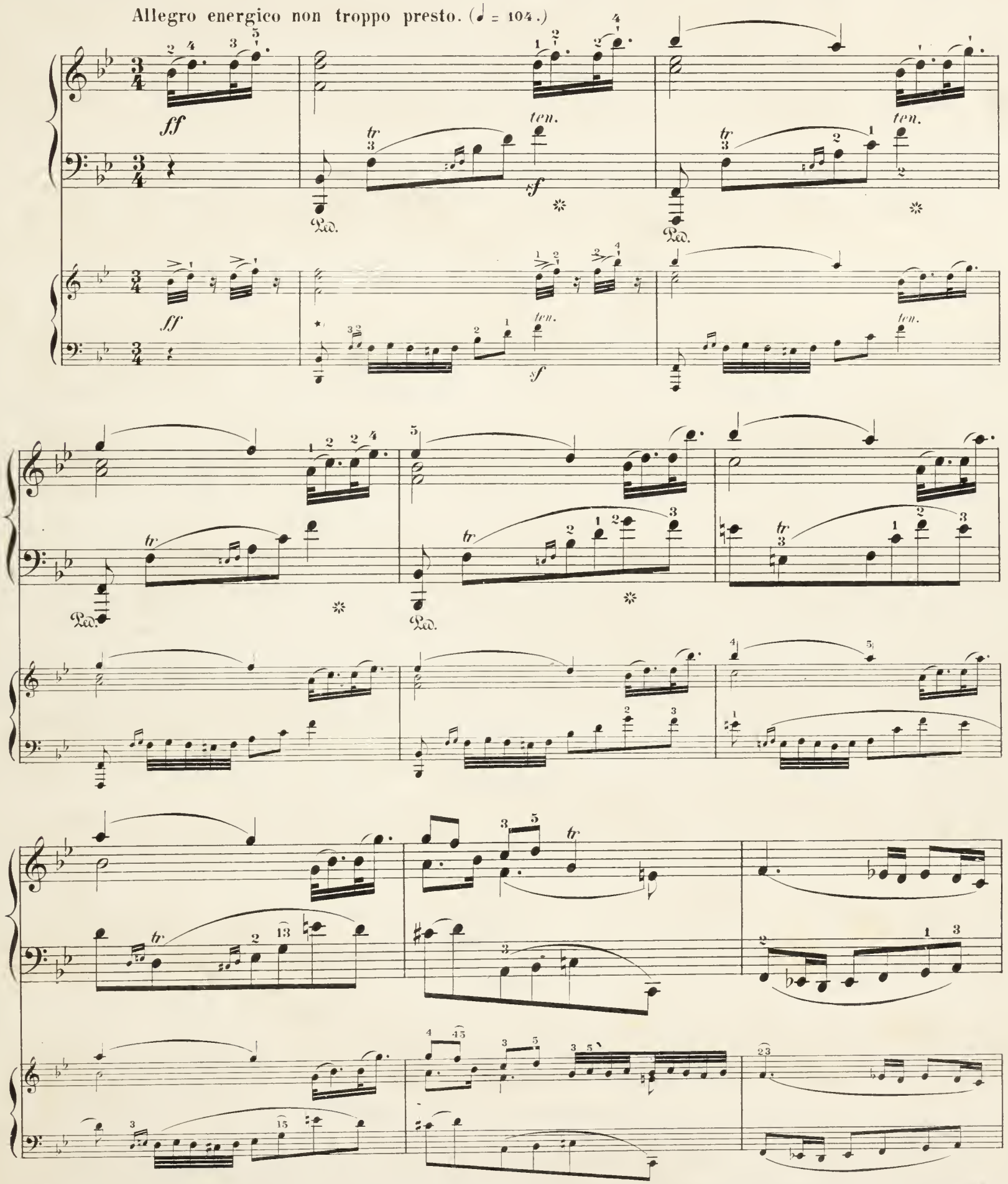
ETUDE VII.

Ign. Moscheles, Op. **70**. N° **7**.

This study (written in the old "ecclesiastical" style) demands a strongly accented rendering. Besides the variation of **forte** and **piano**, with their various shadings, this etude should be characterized not only by expression of sentiment, but also by clear accentuation of the contents of each measure.

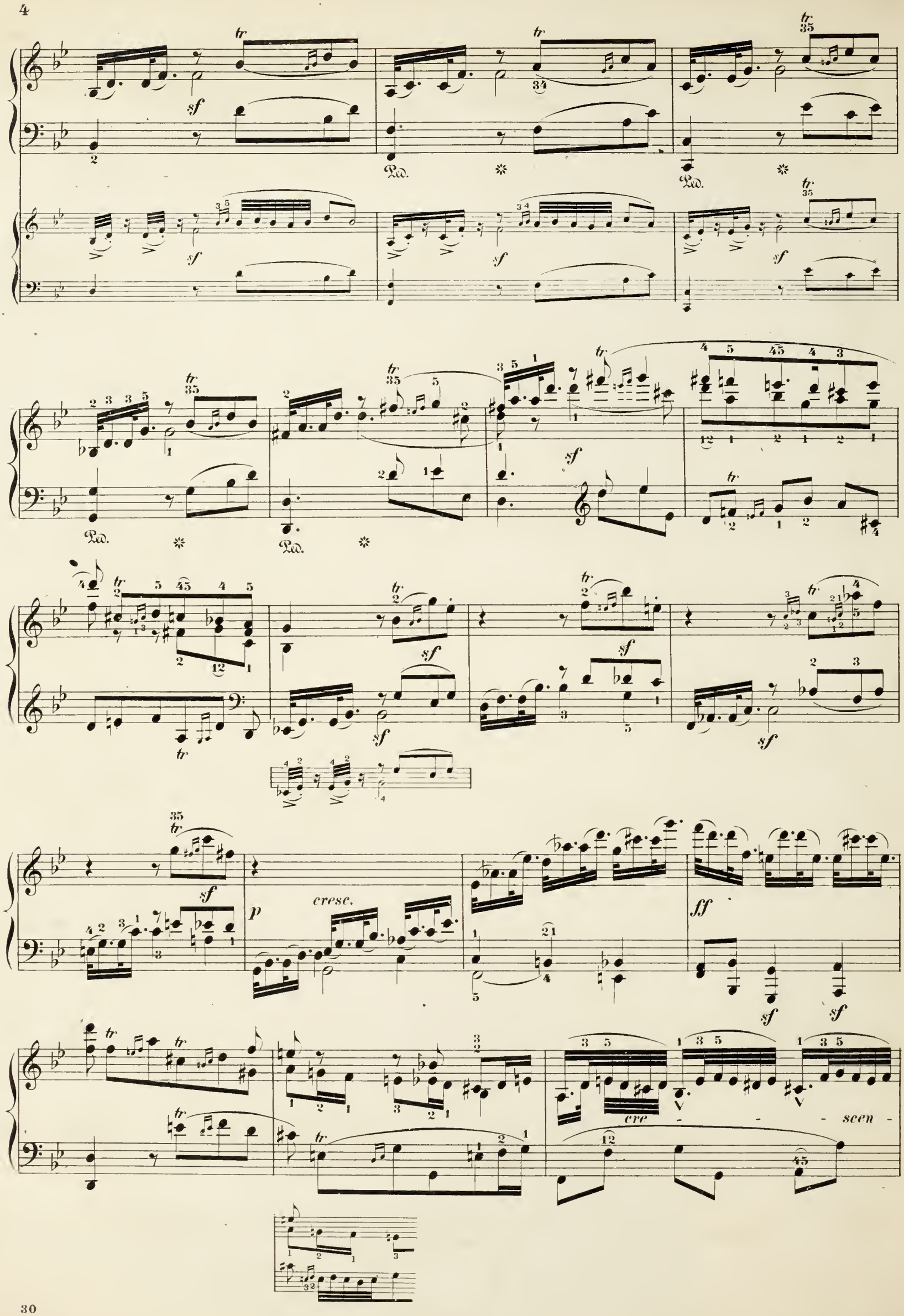
Im alten Kirchenstyl gearbeitet, bezweckt diese Etude einen kraftigen markirten Vortrag: ausser dem Wechsel des forte und piano mit den verschiedenen Schattirungen, soll sie sich nicht sowohl durch sentimentalen Ausdruck, als durch ein deutliches Hervortreten aller einzelnen Taettheile auszeichnen.

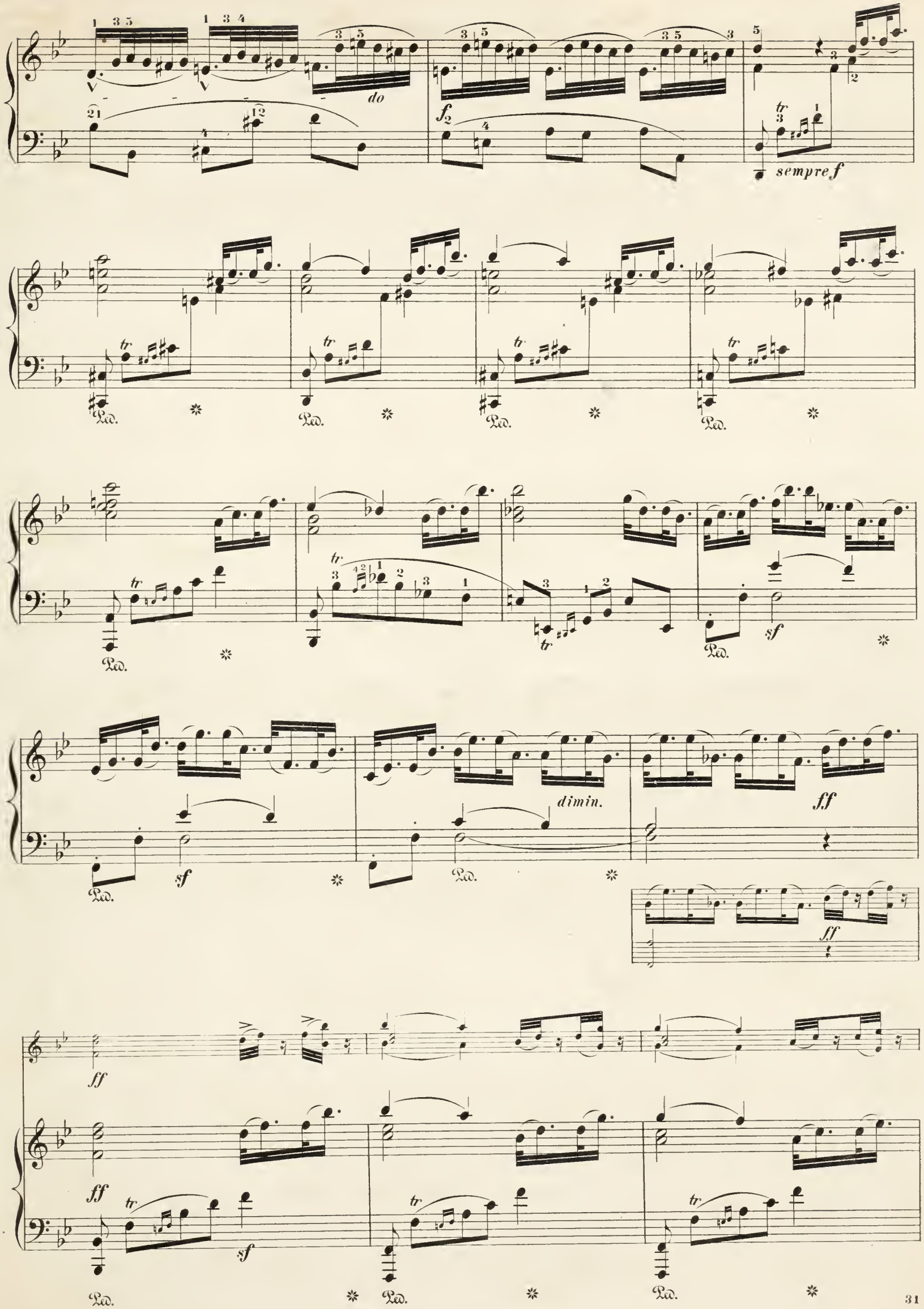
Allegro energico non troppo presto. (♩ = 104.)

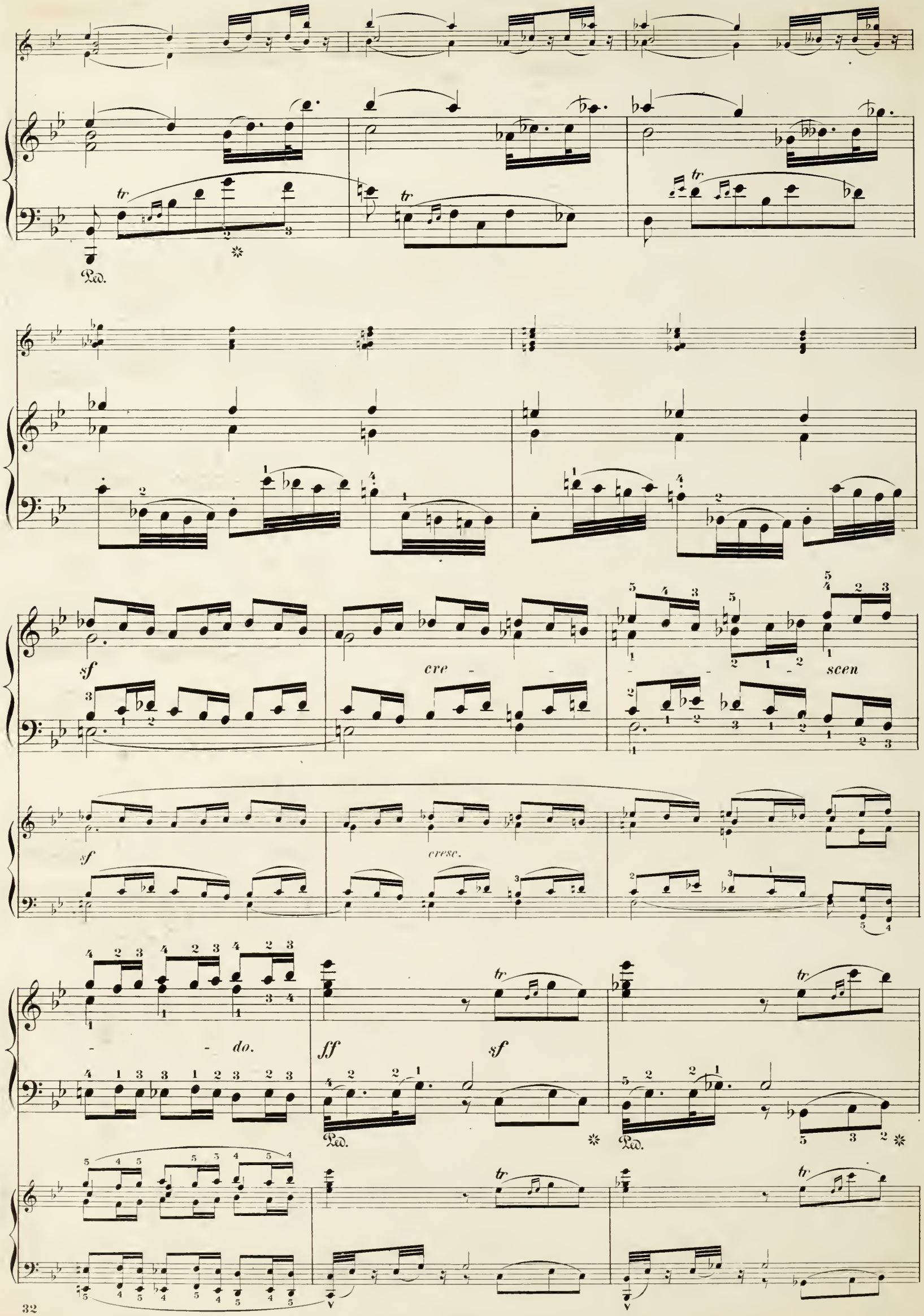


*) The rule may be laid down for most cases, that when the duration of a note does not allow of a Trill (which should comprise not less than 7 notes,) its place may be supplied by anticipating two notes, some times one, or even three, according to circumstances.

*) *In den meisten Fällen kann als Regel gelten, dass wo die Dauer einer Note einen Triller (der nicht aus weniger als 7 Noten bestehen kann) unzulässig macht, man sich durch Vorausnahme zweier, zuweilen auch einer, unter Umständen auch dreier Noten helfen kann.*


tr
sf
Ped.
p
cresc.
ff
cre - - scen -


do
f
sempre f
Ped.
sf
dimin.
ff


Ped.
sf
cre - - - scen
sf
cresc.
- - do.
ff
sf
Ped.
Ped.

Ped.

*

sf

ff

pesante.

tr

p

ETUDE VIII.

Ign. Moscheles, Op. 70. Nº 8.

The following study is intended for praetice in detaehed octave-passages; the wrist being held stiffly and then loosely in alternation. The *staccato* calls for the first, the tied notes for the seeond. Meantime the arm must always be quiet.

The exaet observanee of the signs of expression, as well as the more deliеate shadings is neeessary to give this study its proper eharacter.

Uebung in unterbrochenen Octaven-Passagen ist der Zweck dieser Etude. Das Handgelenk ist dabei abwechselnd steif und lose zu halten: Ersteres bei den mit Staccato bezeichneten und Letzteres bei den gebundenen Oetaven; jedoch muss der Arm immer ruhig und leicht gehalten werden.

Die genaue Beachtung des piano zum forte mit den feinern Nüancen wird dieser Etude ihren richtigen Character als Tonstück geben.

Allegro agitato. ($\frac{4}{4}$ = 108.)

p

p *cresc.*

p

con impeto.

f *sf*

p

f *sf*

pp

p

p *pp* *pp* *sf*

p *pp*

Tranquillamente. (♩ = 96.)

p

ten. *ten.* *ten.* *ten.*

cresc.

dim.

p

Ped.

dolce.

Ped. Ped.

dim.

cresc.

sf *sf*

agitato.

f

dim.

legato possibile

sf *sf* *sf* *sf* *sf*

ff

cresc.

ff

Ped. Ped.

Tempo I.

sotto voce.

p

pp

sf

sf

sf

sf

p

p

ETUDE IX.

Ign. Moscheles, Op. 70. № 9.

The object of this study is to give a legato style, expressive shading in the touch, and finally to stretch the fingers. To accomplish the first (especially where the piano lacks resonance) it is well to employ the damper-pedal so long as the bass continues in arpeggios of the same chord. At each change of harmony care must be taken to avoid the use of the pedal, until the entrance of the new chord is established.

Gebundener Vortrag, seelenvolle Nüancirung im Anschlag und endlich Ausdehnung der Finger ist in dieser Etude bezweckt. Um das Erstere zu erreichen, dürfte die Aufhebung der Dämpfung (besonders bei kurztönenden Instrumenten) so lange zu gebrauchen sein, als der gebrochene Bass die zu einer Harmonie gehörenden Intervalle berührt, und wenn dies auch nur durch vier Noten (oder weniger) geschieht; vor einer neuen Harmonie sind die Saiten präcis zu dämpfen, und mit dem Anfang derselben das Pedal wieder zu heben.

Cantabile, moderato ed espressivo. (♪ = 108.)

a tempo.

rit.

cresc.

cresc.

dim.

calando.

rall.

a tempo.

poco rit.

pp

pp

cresc.

cresc.

f

dim.

ritard.

a tempo. lusingando.

poco a poco cresc.

amabile.

sf

sf

sf

sf

Ped. Ped. Ped. ✻ Ped.

Ped. Ped. Ped.

ten.

p

Ped. Ped. Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

dim.

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

Ped. Ped. *rit.*

Ped. Ped. Ped. Ped.

dim.

rall.

Ped. ✻ Ped. ✻ Ped. *calando.* ✻ Ped. ✻

ETUDE X.

Ign. Moscheles, Op. **70.** No **10.**

The following etude in the ancient style (resembling that of Scarlatti) offers a study in trills. These should be quickly and smoothly performed, without disturbing the steady movement of the **tempo.**

Diese Etude im alten Style (etwa in dem des Scarlatti) geschrieben, soll eine Uebung im Triller darbieten, welcher durchgängig rund und schnell auszuführen ist, ohne dass dadurch der ruhige Gang des Zeitmasses gestört werde.

Andantino. (♩ = 100.)

p legato.

ten.

cresc.

p

cresc.

cre - - scen - - do.

f

cre - scen - do

sf sf sf

ten.

sf

sf

con gran forza.

sf.

sf.

sf

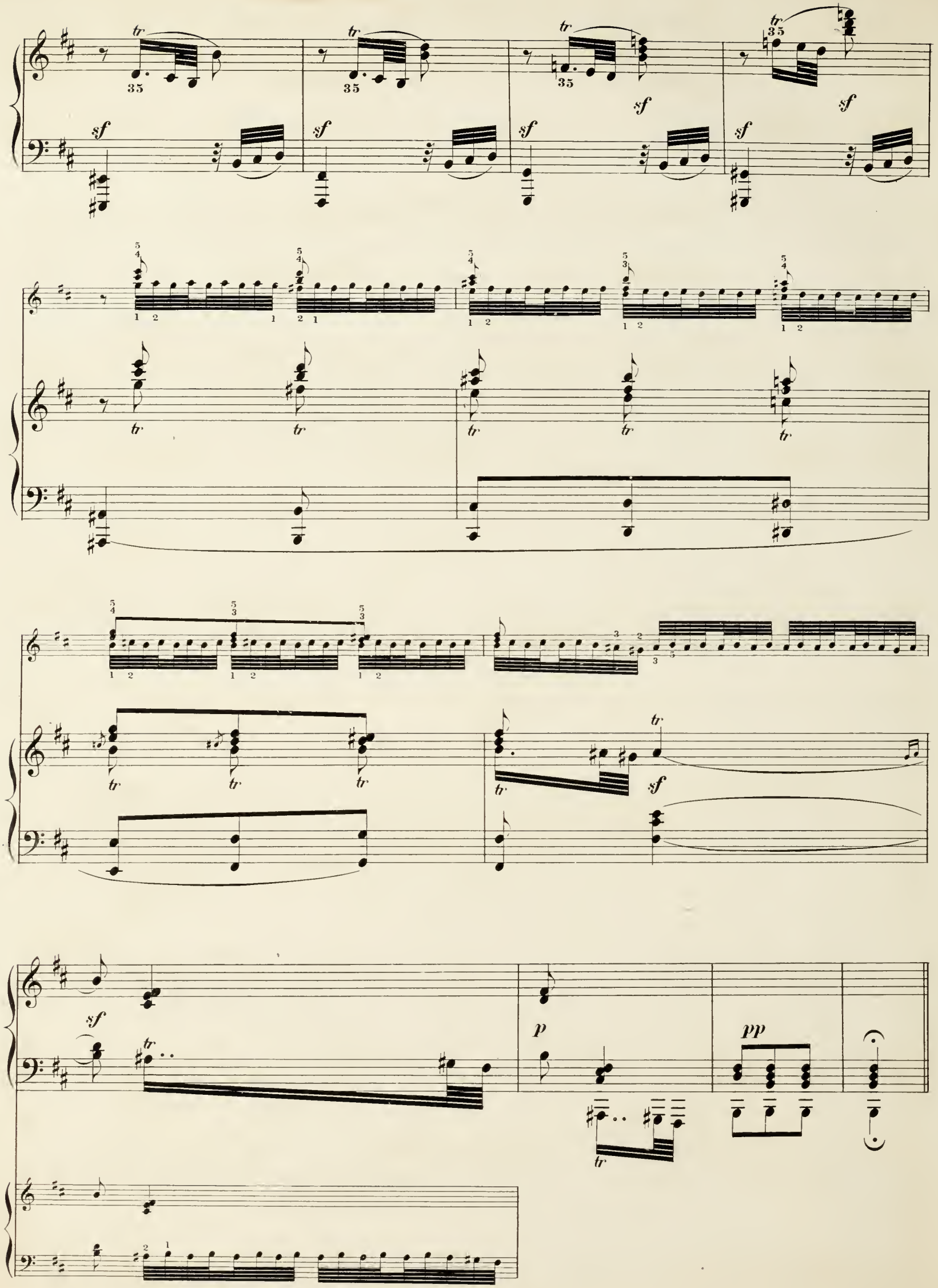
ff

sf

sf

pp

pp

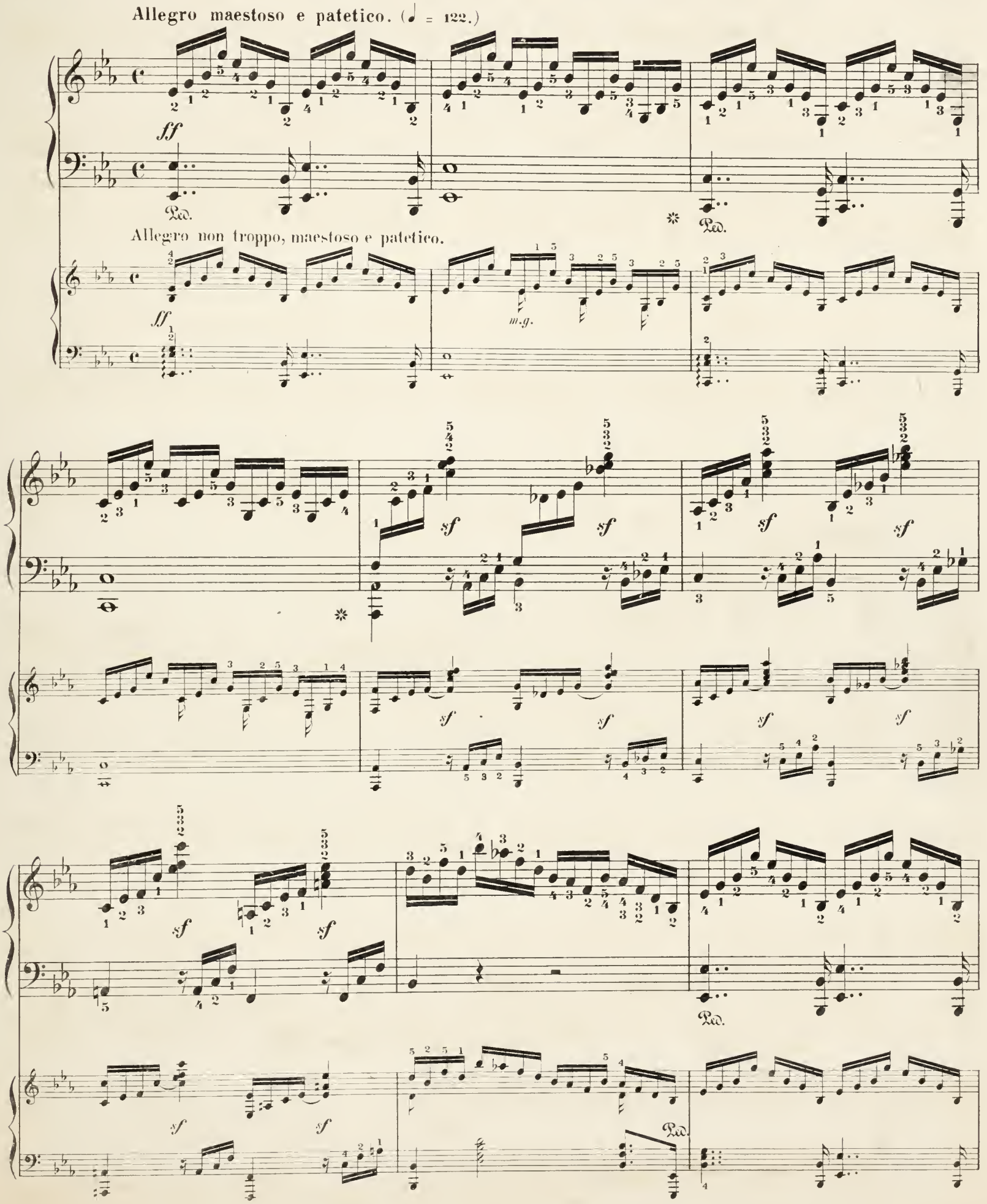

tr
35
sf
5 4
5 3
1 2
p
pp

ETUDE XI.

Ign. Moscheles, Op. **70**. No **11**.

This study offers to the performer an opportunity to practice the extension of the whole hand as well as of the separate fingers. It also greatly helps to acquire the skilfull "passing-under" of the two thumbs. Its performance should be characterized by the greatest force and energy.

Diese Etude soll dem Spieler Gelegenheit geben, die Spannung der ganzen Hand, so wie die der einzelnen Finger zu vermehren. Auch soll sie besonders das geschickte Unterlegen beider Daumen erlernen helfen. Bei Ausführung derselben ist die möglichste Kraft und Energie anzuwenden.



pp

Ped.

pp

Ped.

cresc.

Ped.

Ped.

cresc.

Ped.

Ped.

f

Ped.

Ped.

f

ff

f

m.d.

m.g.

Ped.

Ped.

Ped.

sempre f

Ped.

Ped.

Ped.

sempre f

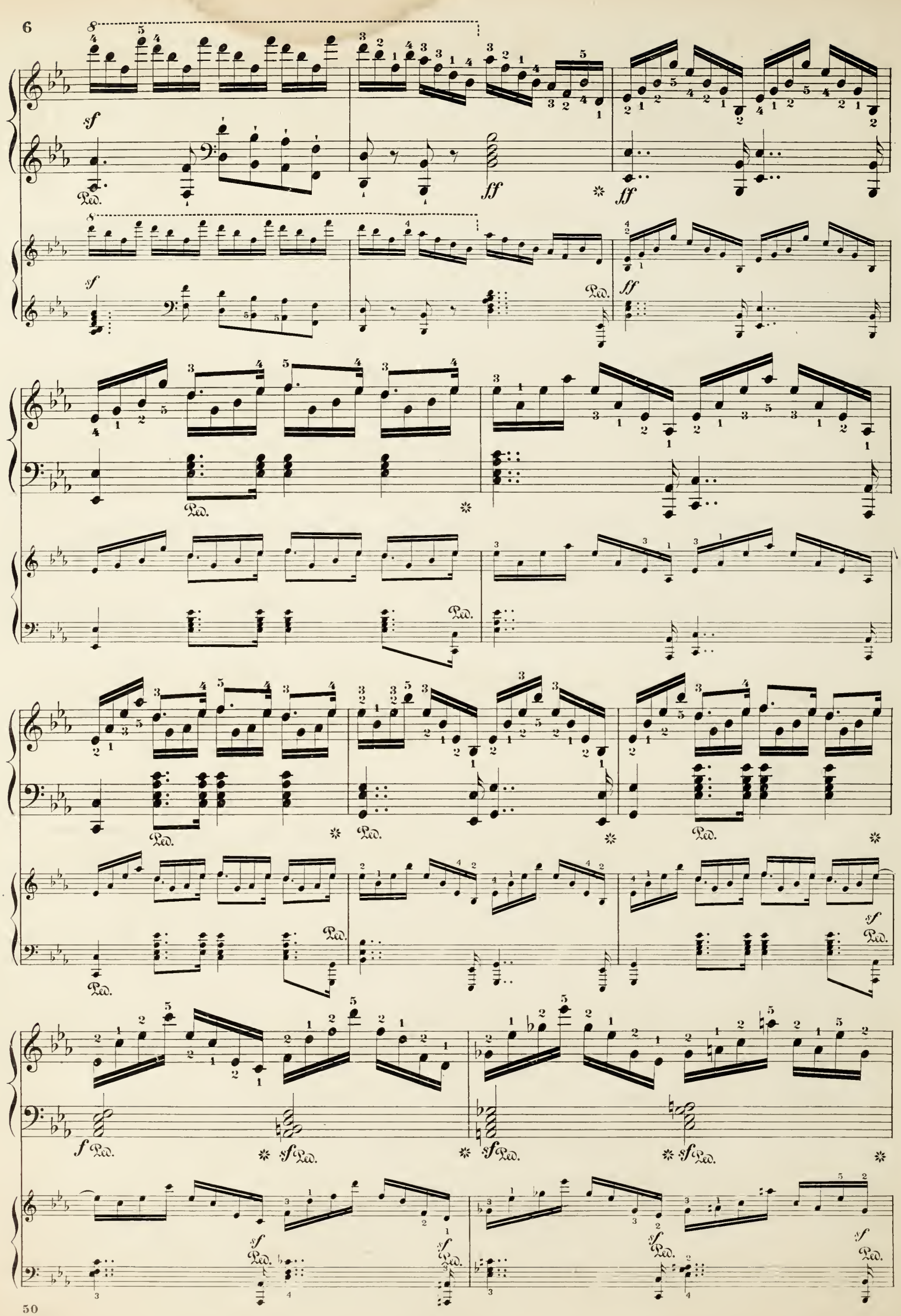
m.d.

m.d.

ff

Ped.

sempre ff


sf
Ped.
ff
f
sf

sf

sempre ff

sempre ff

Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

f

ff

Ped. Ped. Ped.

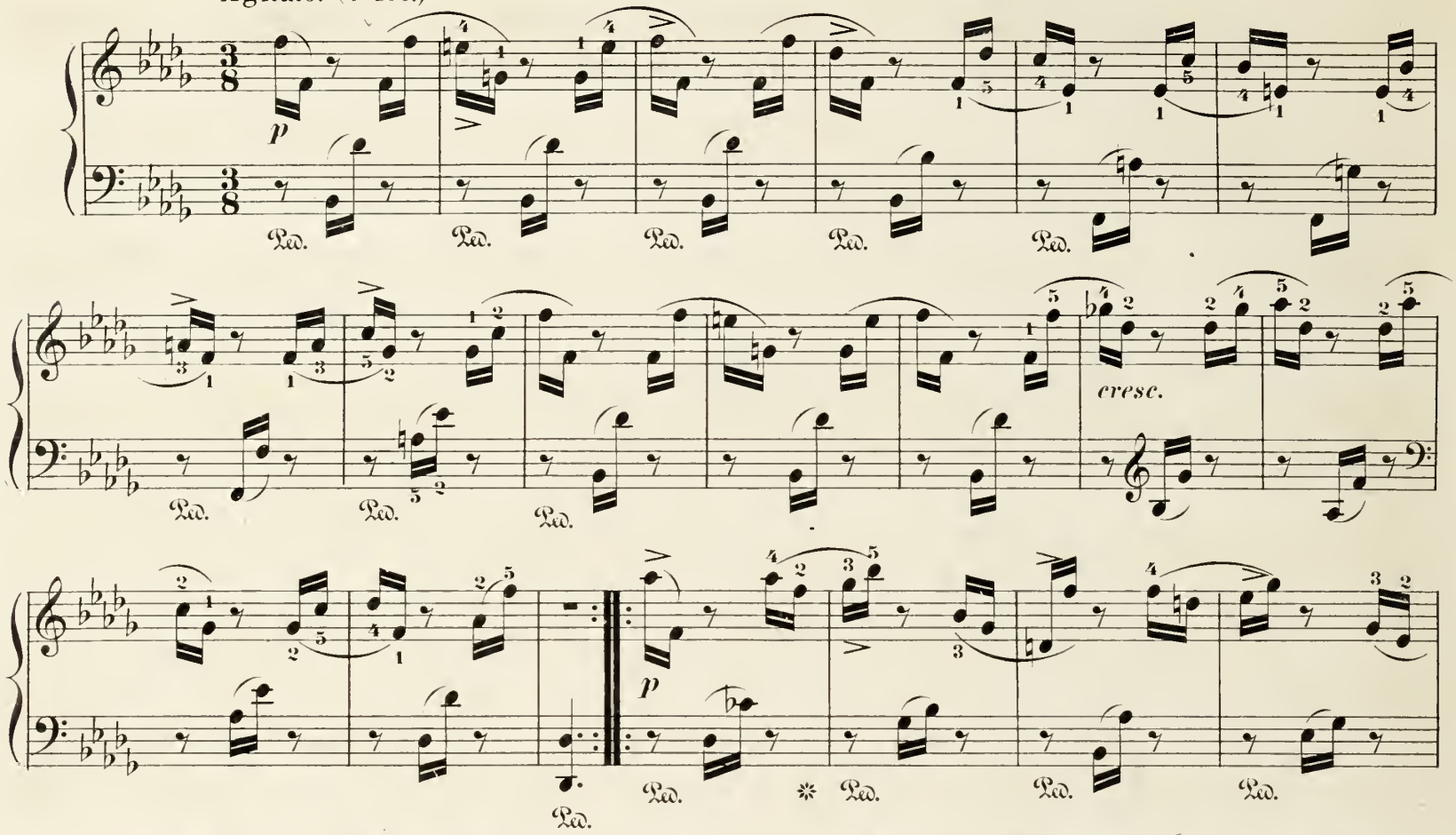
ETUDE XII.

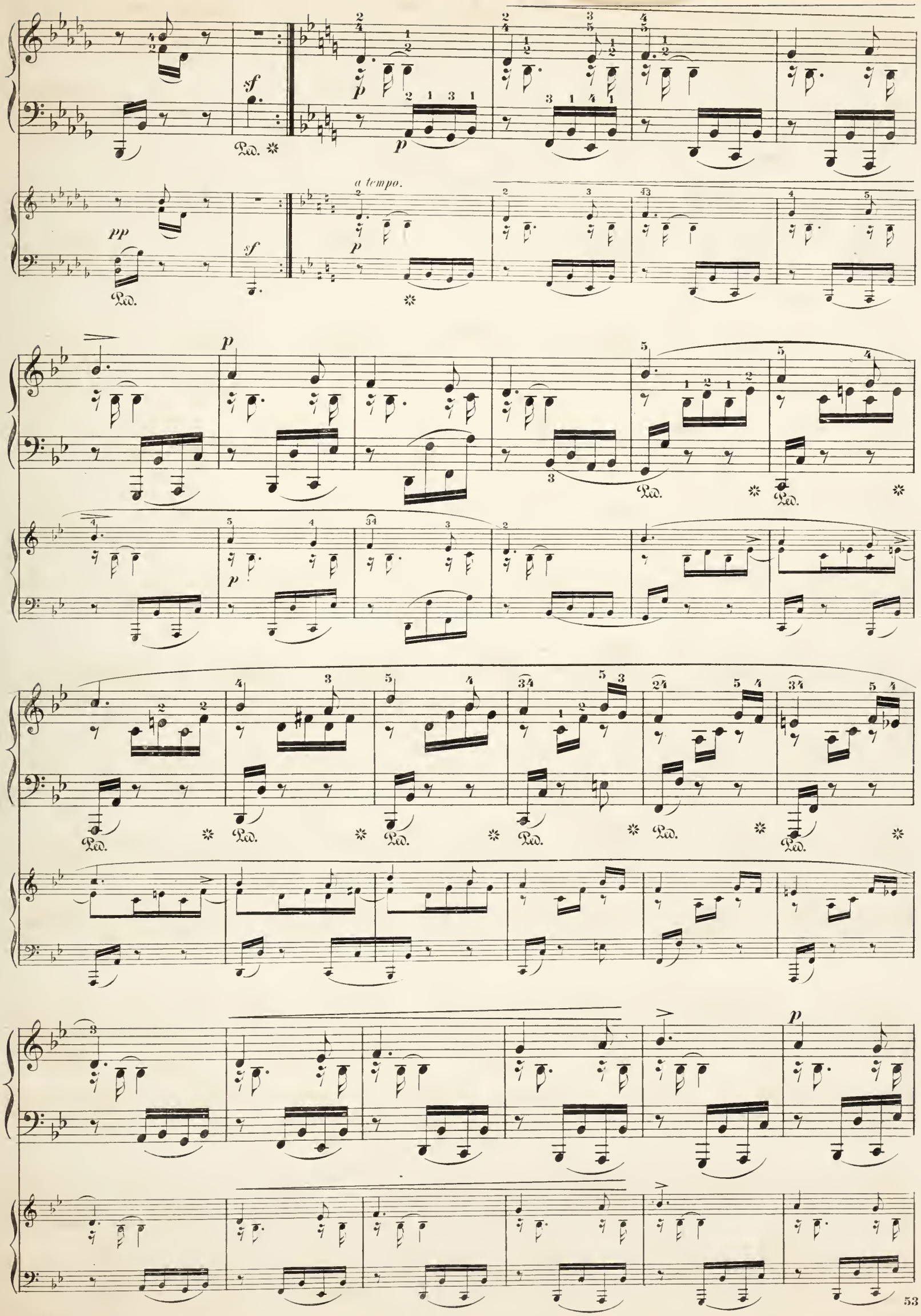
Ign. Moscheles, Op. **70.** N° **12.**

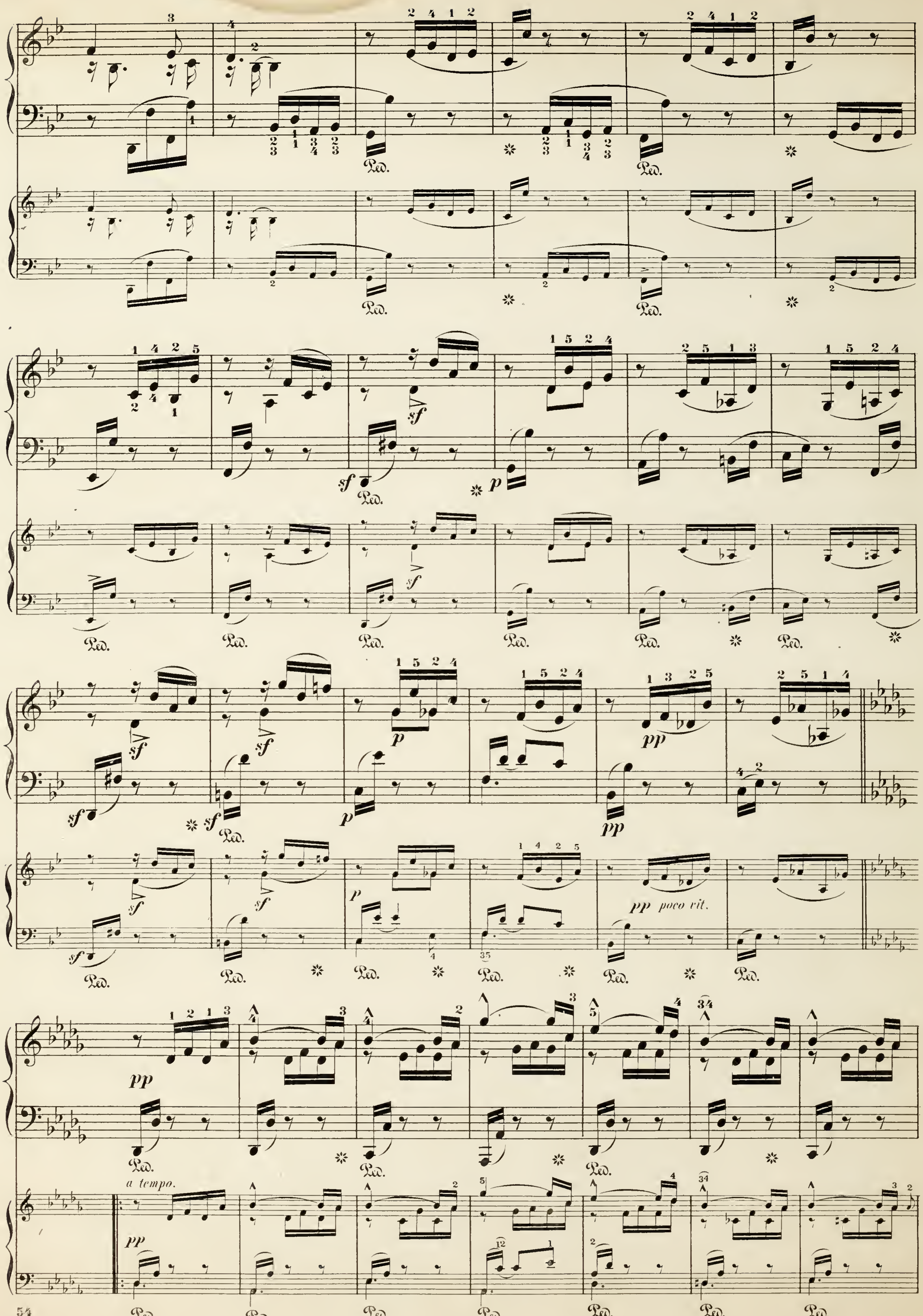
A quiet arm, a delicate touch, and an elastic withdrawal of the hands during the short pauses, are required in order to give this study its due effect.

Leichter Arm, zarter Anschlag, elastisches Zurückziehen der Hände (während der kurzen Pausen) sind besonders erforderlich, um diese Etude mit Effect zu spielen.

Agitato. (♩. = 96.)




a tempo.


Ped.
sf
p
pp
pp poco vit.
a tempo.

agitato

cresc.

cresc.

p

Ped.

dim.

dim.

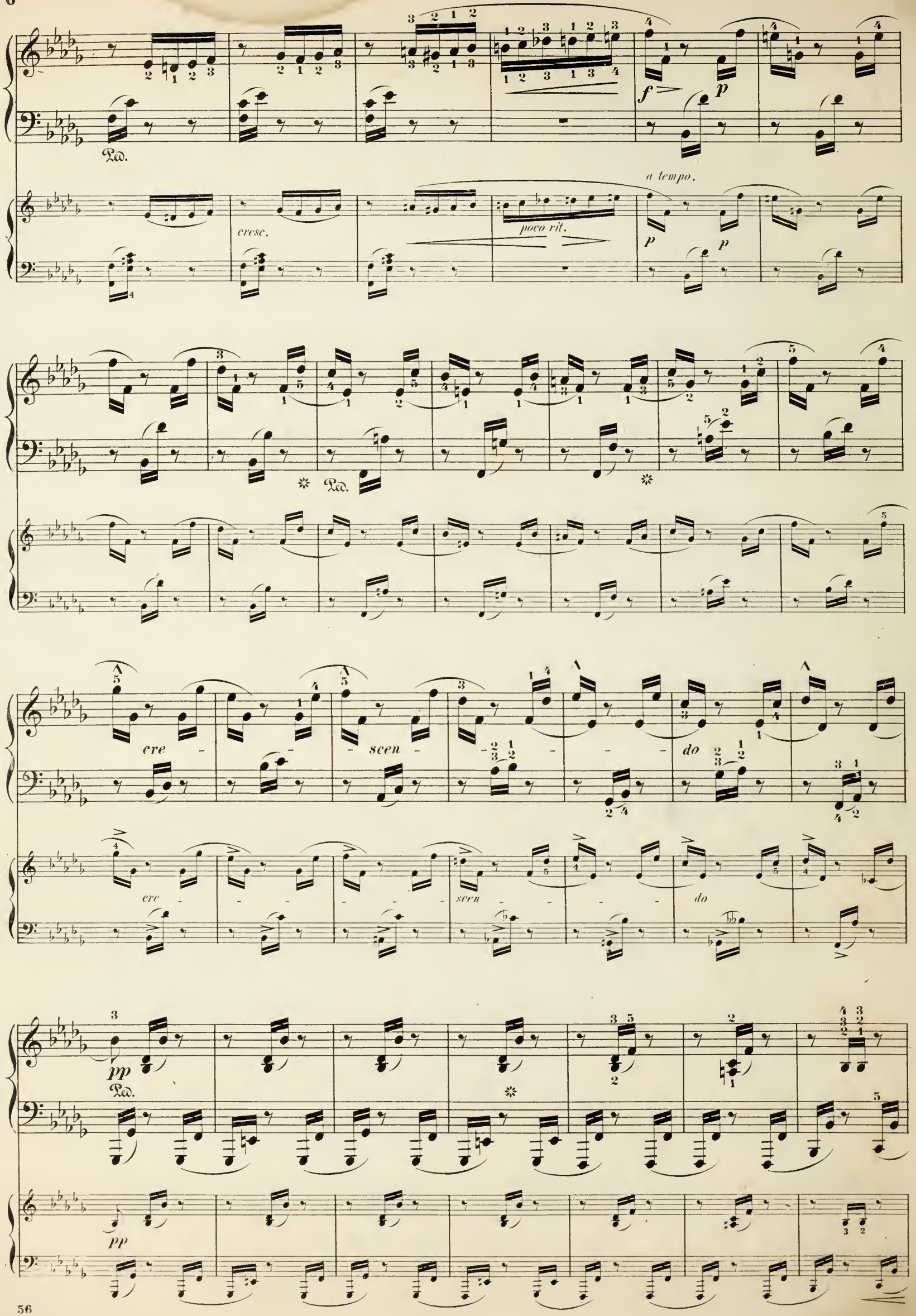
f

pp

Ped.

poco a poco cresc.

poco a poco cresc.


Ped.
cresc.
poco rit.
a tempo.
cre - scen - do
cre - scen - do
pp
pp

sf *dim.*

f *p*

8

dim.

f

ppp

Ped. ✻

p *pp*

rit. *rall.* *pp*

Catalogue **No. 4** of Instrumental Music, publis[illegible]by G. Schirmer, New York,

PIANO SOLO.

Arditi, L., L'Ingénne. Morcean à la Gavotte.....$0 50
—— Le Tortorelle. (The Dove.) Valse cantabile, arr..... 75
Bach, J. S., Lonre from 3d Suite for Cello. (Fiugered.)..... 35
Bachmann, A., Rêve dn Cœur. (Dreaming Heart.) Fingered..... 60
Bargiel, W., Idylle. (Fingered.)..... 25
—— Pensée fugitive. (Fingered.)..... 35
—— Tempo di Menuetto. (Fingered.)..... 35
Baumfelder, Fr., Op. 270. Kinderscenen. (Scenes of Childhood.) 8 Pieces (without Octaves), each..... 25
No. 1. Saudmännchen klopft. (Sandman knocks.)
No. 2. Der Storch ist gekommen. (The Stork has come.)
No. 3. Alte Ruine. (Old Ruin.)
No. 4. Weinlese. (Vintage.)
No. 5. Der junge Officier. (Young Officer.)
No. 6. Die Spieldose. (Music Box.)
No. 7. Scheidende Sonne. (Setting Sun.)
No. 8. Grossmama's Erzählung. (Grandma's Tale.)
Benolt, P., Valse de la Scène de Bal dn Drame: "Charlotte Corday."..... 60
Bériot, C. de, Op. 33. 3me Valse. A..... 75
Brahms, J., Op. 76. "Clavierstücke." 8 Pieces. 2 Books, each.....1 50
Book I.: No. 1, Capriccio, F♯m. No. 2, Capriccio, Bm. No. 3, Intermezzo, A♭. No. 4, Intermezzo, B♭.
Book II.: No. 5, Capriccio, C♯m. No. 6, Intermezzo, A. No. 7, Intermezzo, Am. No. 8, Capriccio, C.
Brassin, L., Op. 17. Nocturne. G♭..... 50
Chopin, Complete Piano Works, fingered by C. Klindworth. New 4to Edition, carefully revised by Xaver Scharwenka, and more clearly printed than Jürgenson's Folio Edition. With Portrait, Biography, etc. 6 Vols, each.....3 00
The same Edition in 11 Volumes:
Ballades. Complete..... 75
Etudes and Préludes. Complete..... 2 00
Impromptus and Fantasias. Complete. 75
Mazurkas. Complete.....1 75
Nocturnes. Complete.....1 50
Polonaises. Complete.....1 25
Rondos and Scherzos. Complete.....1 50
Sonatas. Complete.....1 25
Waltzes. Complete.....1 25
Eight miscellaneous Compositions. (Berceuse, Barcarolle, etc.).....1 25
Concerts and Concert Pieces. Comp...2 50
N. B.—The same Edition of Chopin's Works also in separate Nos., Sheet Form.
Clark, Scotson, Afghanen-Zug. Galop... 85
—— Air de Louis XIV..... 50
—— Gavotte anglaise..... 50
—— Gavotte française..... 60
—— Marche aux Flambeaux..... 60
—— Marche hollandaise..... 50
—— Marche des Girondins..... 60
—— Marcbe des Jacobins..... 60
—— The Water Lily. Valse brillante..... 75
Cooper, W., Op. 26. The Bells of Sevilla... 75
—— Op. 27. Beautiful Dream..... 75
—— Op. 28. Angel's Watch..... 60
—— Op. 29. He loves me..... 75
Delahaye, L. L., Colombine. Menuet, fingered by A. R. Parsons..... 50
Dorn, Ed., L'Adieu du Savoyard. Morcean de Genre..... 60
—— The blue Bells of Scotland. Transcr.... 75
—— Nella Barca. (Dans la Barque.) Gondoliera..... 60
—— Parmi les Roses. (Amid the Roses.).... 60
—— Woodland Dreams. Idyl..... 60
Dupont, A., Op. 16, No. 3. La Danse aux Tambourins. Reminiscence pastorale.. 75
—— Op. 50, No. 1. Un Souvenir. Mélodie. 75
—— Op. 50, No. 2. Les petits Soldats. Marche militaire..... 75
—— Op. 52. Graziosa. Valse..... 75
Egghard, J., Op. 227. Perles roulantes. (Rolling Pearls.) Morceau brillant.. .. 75
Ellmenreich, Alb., Op. 14. Musical Illustrations. 6 characteristic Pieces. Comp..1 25
—— The same, in separate Numbers:
No. 1. Hunter's Start..... 25
No. 2. Sorrow and Consolation..... 40
No 3. Roving Butterfly..... 25
No. 4. Spinning Song..... 25
No. 5. Dance of the Savoyard..... 25
No. 6. Funeral March..... 50
Fliege, H., Chinese Serenade..... 35
Freund, C., Fannie Polka-Mazurka..... 50
Gade, N. W., Im Walde. (In the Woods.) Fingered..... 50
Giese, Th., Op. 270. Blümlein Vergissmeinnicht. (Forget-me-not.) Gavotte..... 50
Gobbaerts, L., Op. 36. Cbant de la Bergère. 50
—— Op. 59. Alla Stella confidente. (Bright Star of Love.) Caprice sur une Mélodie de Robaudi..... 75
—— Op. 74. Caprice-Nocturne..... 75
—— Op. 79. Les Cascatelles. Polka-Mazurka de Salon..... 50
—— Op. 80. Polka militaire..... 60
—— Op. 81. Les Régattes. Polka..... 35
—— Op. 84. Dora. Polka brillante..... 50
—— Op. 86. Lodoiska. Polka brillante..... 50
—— Op. 87. Pepita. Polka de Salon..... 50
—— Op. 89. Ave Maria, de Schubert. Transcr..... 50
—— Op. 91. Bella Rosa. Valse élégante..... 75
—— Op. 92. Les Sylphes. Mazurka de Salon..... 60
—— Op. 93. Un Sourire. Polka..... 35
—— Op. 94. Marguerite. Valse brillaute.... 75
—— Op. 95. Deviuette. Polka..... 35
—— Op. 96. Toccata, F..... 60
—— Op. 97. Berceuse, A♭..... 50
—— Op. 98. Pluie d'Etoiles. Caprice..... 60
—— Op. 99. *Lucrezia Borgia.* Fant. brill... 50
—— Op. 100. *Norma.* Fantaisie brillante... 75
—— Op. 101. Les Fées. Caprice de Genre... 50
—— Op. 103. Pensée fugitive. Blnette..... 60
—— Op. 104. *Moïse.* Transcription sur la Prière..... 60
—— Op. 105. Lucifer. Galop..... 75
—— Op. 107. L'Aimable. Polka brillante.... 35
—— Op. 108. Souvenir d'une Nuit d'Eté. Rêverie..... 50
—— Op. 109. Adélaide. Polka-Mazurka..... 35
—— Op. 110. Sérénade..... 50
—— Op. 111. *Puritani.* Fant. brillante..... 75
Gobbaerts, L., Op. 113. *Freischütz.* Fant. brillante.....$0 75
—— Op. 114. La Joyeuse. Polka..... 35
—— Op. 116. *Semiramide.* Fant. brillante... 75
—— Op. 117. *Oberon.* Fant. brillante..... 75
—— Op. 118. Parfum de Roses. Valse de Salon..... 75
—— Op. 119. Donce Illusion. Valse brill.... 75
—— Op. 120. L'Enchanteresse. Mazurka élég. 60
Goldbeck, R., 16 Compositions dedicated to Franz Liszt:
Sentiments poétiques.
No. 1. Dreams of Childhood. (Souvenir de l'Enfance.)..... 35
No. 2. Hilarity..... 50
No. 3. Despair. (Désespoir.)..... 35
No. 4. Fidelity..... 50
No. 5. The Bride. (La Fiancée)..... 50
No. 6. Charity..... 50
No. 7. Song of Rest. (Chant du Repos.)..... 35
Petits Morceaux.
No. 8. Cradle Song. (Bercense.)..... 35
No. 9. Désir dn Retonr..... 50
No. 10. Petite Étnde..... 25
No. 11. Weeping Rock. Souvenir..... 35
Morceaux de Salon.
No. 12, Maniton. Idylle..... 35
No. 13. White and red Rose..... 50
No. 14. Beyond. (Elégie.)..... 35
No. 15. Tenerezza..... 50
Finale.
No. 16. Minerva. Grande Polonaise de Concert.....1 25
—— The Cricket by L. DE MEYER, arranged in Form of a Concert Caprice.....1 00
—— Dream of the Lily. Morceau de Salon.. 75
—— Mélodie et Canon..... 60
Gounod, C., Marche Pontificale..... 50
Grieg, Ed., Album Leaf. (Fingered.)..... 25
—— Allegretto in C. (Fingered.)..... 25
Hause, C., Op. 102. Staceato-Étude..... 50
Helier, St., Petite Tarantelle, Em. (Fingered.)..... 25
—— Napoli. 2me petite Tarantelle, Em. (Fingered.)..... 35
Henselt, A., Op. 15. Frühlingslied. (Spring Song.) Fingered by Klanser..... 65
—— La Goudola. (Fingered.)..... 50
—— Liebeslied. (Love Song.) Fingered by Klauser..... 35
Herzogenberg, H. v., Op. 45. 5 Pieces:
No. 1. Notturno, A..... 40
No. 2. Capriccio, Bm..... 50
No. 3. Barcarolle, D..... 40
No. 4. Gavotte, F♯m..... 50
No. 5. Romance, B..... 40
Hoffmann, C., On the Heights. (Dort.)... 25
Hofmann, H., Poême du Sonvenir. Rêverie. (Fingered.)..... 35
Hoffman, R., "Thoughts of Home in the Desert," by HANS HUBER, arr..... 40
Jadassohn, S., La Sylphide. Fingered by A. R. Parsons..... 35
Janon, C. de, Farewell. Romanza..... 50
Jensen, A., Hocheitzmnsik. (Wedding Music.) Arranged by E. Lassen. Comp.2 50
—— The same in separate Numbers:
No. 1. Festzug. (Festival Procession.). 75
No. 2. Brautgesang. (Bridal Song.).... 85
No. 3. Reigen. (Round Dance.)..... 85
No. 4. Notturno.....1 00
Jungmann, A., Op. 303. In der Schmiede. (In the Forge.)..... 35
Ketten, H., Op. 60. Sérénade espagnole... 75
Ketterer, E., Op. 285. Valse brillante sur *Coppélia,* Ballet de Delibes..... 75
Kirchner, Th., Op. 32. Sad Refrains. 10 Pieces. Book I., $1.75. Book II.....1 50
—— Op. 33. "Ideale." Book I. 2 Pieces... 75
—— Op. 35. Musical Toys. 14 easy Pieces..2 00
—— Op. 36. "Phantasien am Clavier." 2 Books, each.....1 25
Book I. A Song. Burlcske. Notturno. Book II. A Story. Sorrow. Waltz.
—— Op. 37. 4 Elegies. Complete.....1 50
—— The same in separate Numbers, each.... 40
No. 1, Fm. No. 2, F. No. 3, Am. No. 4, F.
Kölling, Chas., Op. 217. Polka brill..... 75
—— Op. 218. Grand Galop brillant, G..... 75
Krug, D., Op. 348. "Die schöne Melusine." Fantasia.....1 25
—— Op. 351. 3 Pièces caractéristiques:
No. 1. Un Rêve de Printemps..... 60
No. 2. Chant du Matin..... 60
No. 3 Le Départ..... 60
—— Op. 352. La Galante. Valse de Salon...1 00
Kuhlau, Fr., Op. 52. 3 Sonatas (fingered). No. 1, F, 60c.; No. 2, B♭, $1; No. 3, A.1 00
Lee, M., Op. 54 Gavotte de Louis XV..... 60
Lange, G., Hortensia. Valse brill. New Edition. (Fingered.)..... 65
Leybach, J., Op. 103. *Carmen,* de Bizet. Fantaisie brillante..... 75
—— Op. 118. Récréations caractéristiques:
No. 23. L'Alsacienne Fantaisie—Valse. 75
No. 24. *Zampa.* Divertimento..... 75
Lichner, H., Op. 4. 3 Sonatinas. (Fingered), each..... 50
No. 1, in C. No. 2, in F. No. 3, in G.
Liszt, Franz, Maiden's Wish. Song by FR. CHOPIN. Fingered by A. R. Parsons.. 50
Ludovic, G., Op. 41. Boléro..... 35
—— Op. 48. La Clochette du Couvent..... 35
—— Op. 53. L'Eglantine. (Sweet Briar.) Valse mignonne..... 60
—— Op. 63. Souviens-toi. (Remembcr.) Bluette..... 50
—— Op. 64. Rêve de Bonheur. (Happy Dream.) Rêverie mélodique..... 60
—— Op. 65. Souvenir du Canada. Danse Nègre..... 35
—— Op. 66. Galop des Clowns..... 50
—— Op. 67. *Fatinitza.* Fant. brill..... 75
Lully, J. B., Gavotte, Dm..... 25
Lysberg, Ch., Bovy-, Op. 144. Grande Marche triomphale.....1 00
—— Op 145. Reflets intimes. 2 Pieces. (No. 1. Dreaming of Chopin. No. 2, Evening Echoes.)..... 60
Mercier, Ch., Nocturne..... 60
Michaelis, Th., The Turkish Reveille..... 35
Michel, J., Op. 26. Confidence. Duetto.. 50
—— Op. 28. Les Rameurs. Barcarolle..... 60
—— Op. 29. Caprice-Mazurka..... 75
—— Op. 30. Ismallia. Tyrolienne..... 60
—— Op. 31. Le Mnletier. Impromptn..... 50
—— Op. 32. Remember. Grande Valse..... 1 00
Nebelung, F., Op. 4. Schneeglöckchen. Impromptu brill.....$0 50
—— Op. 5. Leuchtkugeln. Gavotte..... 50
Oesten, Th., Op. 56. Gondellied. New Edition. (Fingered.)..... 50
Paradies, P. D., Toccata, A. (Fingered.). 25
Perabo, E., Petit Scherzo. (Fingered.)... 35
—— Fragment from Rubinstein's 4th Trio.... 25
Raff, J., Op. 132. Marche brillante, C.....1 00
Richter, E. F., Gondellied..... 35
Rivé-King, Mme., Impromptu..... 75
Roeckel, J. L., Air dn Dauphin. Ancienne Danse de la Cour..... 75
Rubinstein, A., Op. 44, No. 1. Romance in E♭. (Fingered.)..... 35
—— Op. 50. Barcarolle No. 3, Gm. (Fingered.)..... 35
—— Op. 75. No. 8. Nocturne. (Fingered.).. 50
Rummel, Jos., Les Joyeuses. 6 easy Dances. (Fingered.):
No. 1. Valse, C..... 50
No. 2. Galop, C..... 50
No. 3. Polka-Mazurka, F..... 35
No. 4. Polka, F..... 35
No. 5. Polka Mazurka., C..... 50
No. 6. Valse élégante, C..... 35
—— Rêve de Jennesse. (Dream of Youth.) Morceau de Salon..... 60
—— Mosaïque sur *La Bohémienne.* (*The Bohemian Girl.*)..... 75
Saint-Saëns, C., Op. 52. 6 Étndes. (Concert Stndies.) Complete.....3 00
—— The same in separate Numbers:
No. 1. Prélude. C..... 50
No. 2. Étude Am. (For Independence of the Fingers.)..... 25
No. 3. Prélude et Fngue. Fm..... 75
No. 4. Étnde de Rhytme. A♭..... 50
No. 5. Prélude et Fugue. A..... 75
No. 6. En Forme de Valse. D♭..... 1 25
—— Op. 56. Menuet et Valse. F.....1 25
Scharwenka, X., Op. 43. Albnm. 6 Pieces. Complete.....2 35
—— The same in separate Numbers:
No. 1. Mennetto..... 60
No. 2. Scherzo..... 60
No. 3. Humoreske..... 60
No. 4. Impromptu..... 75
No. 5. Marche funèbre..... 50
No. 6. Ungarisch..... 60
Smith, Sydney, Op. 148. 2me Étude de Concert. C♯m..... 85
—— Op. 149. *Stradella.* Grande Fantaisie brillante.....1 35
—— Op. 150. Sonvenir de Bal. Valse-Caprice..... 85
—— Op. 157. Cynthia. Séréuade..... 75
—— Op. 160. Rimembranza. Mélodiesans Paroles..... 85
—— Op. 161. Gavotte..... 75
Södermann, A., Swedish Wedding March No. 1. F..... 35
—— Swedish Wedding March No. 2. D..... 35
Spindler, Fr., Wellenspiel. (Rippling Waves.) Fingered by Klauser..... 50
Strauss, Joh., Op. 390. Nordseebilder. Waltzes..... 75
Streabbog, L., Compositions (very easy):
Op. 82. *Lohengrin.* Petite Fantaisie.... 35
Op. 98. Impatience. Rondo-Galop de F. Gumbert. Transcr..... 35
Op. 100. Marche persanne, de Joh. Strauss. Simplificd..... 35
Op. 125. Le petit Postillon. Cbanson populaire. Transcr..... 35
Op. 138. Do, ré, mi, fa. Valse..... 35
Op. 140. Lanterne magique. Quadrille.. 50
Op. 142. La première Polka. (First Polka.)..... 25
Op. 143. Les Echos. Valse..... 35
Op. 146. Soirées d'Hivcr. 6 Danses:
No. 1. Valse. C..... 35
No. 2. Polka..... 25
No. 3. Schottisch..... 25
No. 4. Polka-Mazurka..... 25
No. 5. Valse F..... 35
No. 6. Galop..... 25
Op. 147. Les Refrains andalous. Bolcro. 50
Op. 148. Follette. Polka..... 25
3 Esquisses musicales:
No. 1. Op. 149. Les Sorrentines. Tarantelle..... 50
No. 2. Op. 150. Danse des Moissonneuses..... 50
No. 3. Op. 151. La Clochette du Château..... 35
Op. 152. Carnct de Bal. (Albnm 1879.) 6 Danses élégantes. Complete.....1 25
—— The same in separate Numbers:
No. 1. Valse. C..... 35
No. 2. Polka..... 25
No. 3. Schottisch..... 25
No. 4. Polka-Mazurka..... 25
No. 5. Valse, G..... 35
No. 8. Galop..... 25
Op. 153. *Postillon de Lonjumean.*..... 60
Op. 154. Marche aux Flambeaux..... 35
Op. 155. Les Pierrots. Valse..... 50
Op. 156. Ombres Chinoises. Polka..... 25
Op. 157. Le Réveil. Marche militaire... 60
Op. 158. La Riense. (Laughing Girl.) Valse..... 25
Op. 161. Le Carillon. Caprice..... 35
Op. 162. Rouge et Noir. Polka..... 25
Op. 164. Les Girouettes. Valse..... 35
Op. 168. *Semiramide.* Petite Fantaisie. 50
Op. 175. Les Plaisirs du jeune Age. 6 Dances:
No. 1, Valse; No. 2, Polka; No. 3, Schottisch; No. 4, Polka-Mazurka; No. 5, Galop; each..... 25
No. 6. Quadrille..... 50
Suppé, F. von, *Fatinitea.* March..... 50
—— La Marche du Diable..... 50
—— Stella d'Amore. Valses..... 75
Tours, B., Allegretto grazioso, arr. by Dayas..... 35
—— Bourrée moderne..... 50
—— Gavotte moderne..... 60
Vilbac, R. de, *Carmen,* de Bizet. Bouquet de Mélodies. Suite 1, 2, each..... 75
Wilson, H., A travers tout. (Across Country.) Galop brilliant..... 60
—— Doux Murmure. (Sweet Murmurs.) Caprice..... 75
—— Rêverie du Soir. (Evening Reverie.)... 50
Wollenhaupt H., Op. 22 No. 1. Morceau en Forme d'Étude. (Fingered.)..... 35
—— Op. 54. The Song of the Sirens. Gr. Valse brillante. (Fingered).....1 00
—— Op. 60. The Star-spangled Banner. Paraphrase brillante..... 75
Wollenhaupt, H., Fleurs [illegible]adis. Morceau de Salon. (Fingered.).....$0 50

STUDIES FOR PIANO SOLO.

Duvernoy, J. B., Op. 276. École préparatoire de la Vélocité. 20 Études (without Octaves).....2 25
—— Op. 240. École moderne pour Piano: 2me Partie. Exercises journaliers. (Daily Studies.).....2 40
—— Op. 255. 12 Études mélodiques de Rhytme.....2 25
Kirchner, Th., Op. 38. 12 Étndes. 4 Books, each.....1 25
Köhler, Louis, Op. 289. 30 brilliant Studies on English, Scotch, Irish, and Welsh Melodies. Book I., $1.50; Book II., $1.40; Book III., $1.50; Book IV..1 65
Lecouppey, F., Op. 26. Préface à la Velocité de Czerny. 15 Étndes de Mécanisme. Complete.....2 00
—— The same in 2 Books, each.....1 00

PIANO DUETS. (Four Hands.)

Behr, Fr., Postillon d'Amour. Galop élég. 50
Benolt, P., Valse dn Drame: Charlotte Corday..... 60
Clark, Scotson, Marche aux Flambeaux.. 85
—— Marche des Girondins..... 85
—— Marche des Jacobins..... 85
—— Marche hollandaise..... 75
Gobbaerts, L., Op. 37. Tramway Galop.. 75
—— Op. 46. Gentillesse. Polka..... 35
—— Op. 82. Les Coursiers. Galop brillant. 75
Gounod, Ch., Dodelinette. (Lullaby.) Pièce facile..... 50
Jackson, Sam., A toute Vapeur. (High Pressure.) Galop de Concert, arr.....1 50
Koelling, Ch., Op. 217. Polka brillante, arr. by Sam'l Jackson.....1 00
—— Op. 218. Grand Galop brillant, arr. by Sam'l Jackson.....1 25
Ludovic, G., Op. 36. Fleurs d'Oranger. Valse brill..... 75
—— Op. 37. Valse des Patineurs. (Skating Waltz.).....1 00
—— Op. 42. Galop du Diable..... 75
—— Op. 49. Sonvenir du Camp. Pas redoublé..... 60
Lysberg, Ch. Bovy-, Op. 146. Stryienne. 75
Merkel, G., Op. 127. Waldbilder. (Forest Scenes.) 5 charac. Pieces. Complete..2 00
—— The same, in separate Numbers:
No. 1. Jagdzug. (Hunting Match.)... 60
No. 2. Waldesrauschen. (Woodland Wbispers.)..... 40
No. 3. In düsterer Schlucht. (In dismal Hollow..... 40
No. 4. Waldidyll. (Woodland Idyl.).. 60
No. 5. Einsiedler's Abendlied. (Hermit's Evening Song.)..... 25
Michaelis, Th., The Turkish Reveille..... 50
Raff, J., Marcbe brillante, C.....1 10
Scharwenka, X., Op. 41. Suite de Danses. Complete.....2 35
—— The same in separate Numbers:
No. 1. Alla Marcia.....1 00
No. 2. Mennetto..... 75
No. 3. Gavotte..... 50
No. 4. Boléro..... 85
—— Op. 48. Album. 6 Pieces. Complete..4 00
—— The same in separate Numbers:
No. 1. Menuetto..... 75
No. 2. Scherzo..... 85
No. 3. Humoreske..... 85
No. 4. Impromptu..... 1 10
No. 5. Marche funèbre..... 60
No. 6. Ungarisch.....1 00
Streabbog, L., Op. 77. *Zampa.* Fant..... 60
—— Op. 87. *La Fille du Régiment.* Fant. 75
—— Op. 98. Impaticnce. Rondo-Galop de Gumbert. Transcr..... 60
—— Op. 141. Les Gracicuses. Bluette..... 60
—— 3 very easy Ducts:
Op. 165. Un Jour de Fête. Marche.... 60
Op. 166. Sous l'Ombragc. Mélodie.... 60
Op. 167. Le premicr Bal. Valse..... 60
Suppé, F. de, Marche du Diable..... 60

PIANO AND VIOLIN.

Jensen, A., Träumerei. Arr. by A. Wilhelmj..... 75

PIANO AND FLUTE.

Resch, Joh., Secret Love. Gavotte..... 50
Suppé, F. von, 6 favorite Overtures. (Poet and Peasant, etc.)..... 1 50

MUSIC FOR ORGAN AND HARMONIUM (Cabinet Organ).

On 2 Staves:

Jackson, Sam., GEMS FOR THE ORGAN. A Collection of 93 Volunteries and melodious Movements, selected and arranged for Church Use. Boards, net..2 00
Lefébure-Wély, La Sainte Chapelle. (Vade Mecum de l'Organiste.) Entrées et Sorties, Versets, Préludes, Elévations et Communions, Offertoires, Marches, etc. For Organ or Harmonium. 8vo, 2 Books, each, net.....2 00

On 3 Staves:

Merkel, G., Op. 115. Sonata, No. 4, F.....1 50
—— Op. 116. 10 Choral Studies.....1 15
Shelley, H. R., Spring Song and Scherzo.. 50
Sparks, F. B., Scherzo.....
Volckmar, W., Op. 357. 12 Adagios. 2 Books, each.....1 00
The Organist's Repertoire. Works of favoritc Authors. Revised and regis-tered by **Dudley Buck, S. P. Warren,** and others:
No. 1. **Tours B.,** Allegretto grazioso. (S. P. Warren.).....
No. 2. **Smart, H.,** Andante grazioso. (S. P. Warren.).....
No. 3. **Widor, Ch. M.,** from 2d Organ Symphon. Warren.).....
No. 4. **Batiste, E.,** Op. Offertoire, in F. (S. P. [illegible]
No. 5. —— Op. 36. No. in E♭.....

Will be continued.

Complete Catalogue of all my Publications and of "Edition Peters" sent on Application.

**IMPORTER of MUSIC and PUBLISHER, SOLE AGENT for "EDITION PETERS" (LE[illegible]
AUGENER & CO. (LONDON).**